

**WILL CAMERAS BE BANNED  
AT THE LONDON OLYMPICS?**



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Saturday 23 April 2011

# amateur Photographer

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ON TEST

**AS GOOD AS IT LOOKS?**  
Fuji's X100 12MP 'rangefinder'

PHOTO LOCATIONS



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**WHERE TO SHOOT**

Photo secrets on Norfolk's coast

EXPERT ADVICE



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**BOB MARTIN**  
Action pictures  
with a difference

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SB-700  
SPEEDLIGHT**

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Power, control and  
features: tested



ON TEST



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March 17th 2011



**"...the X100's image quality is staggering, high ISO performance is exceptional, the layout and build quality is unique and that viewfinder is brilliant. Indeed it'll tick a lot of boxes for those seeking a specialist venture such as this."**

William Perceval, Pocket-lint.com  
March 28th 2011



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**Amateur Photographer** For everyone who loves photography

**GOOD** photography is always about composition and photographing light, whatever the subject matter. Making the transition from being the type of photographer who relies on the content of a picture to make it, and one who relies on light and shapes, is one of the biggest steps that can be made on the path to photographic enlightenment. And it is not an easy step to discover you need to take.

Most sports photography we see in the press is about the content – Rooney scoring, Woods putting, Ashton's swan-diving tries – and I suppose that is fair enough. We don't need to see art accompanying a match report, as it is the final moment, that decisive moment, we expect to be looking at. Viewers say,

'Wow! What a great picture. He took that at just the right moment', but rarely, 'Wow! Look at that light.'

Sports photography does not need to be devoid of art just because it needs to be factual, and while, like a news picture, it should not be heavily manipulated, the genre can be elevated through the use of creative values to tell a more arresting story. Bob Martin, interviewed on page 22, does just that, and takes sports photography to a new height. These are pictures you can enjoy however you feel about sport.



**Damien Demolder**  
Editor

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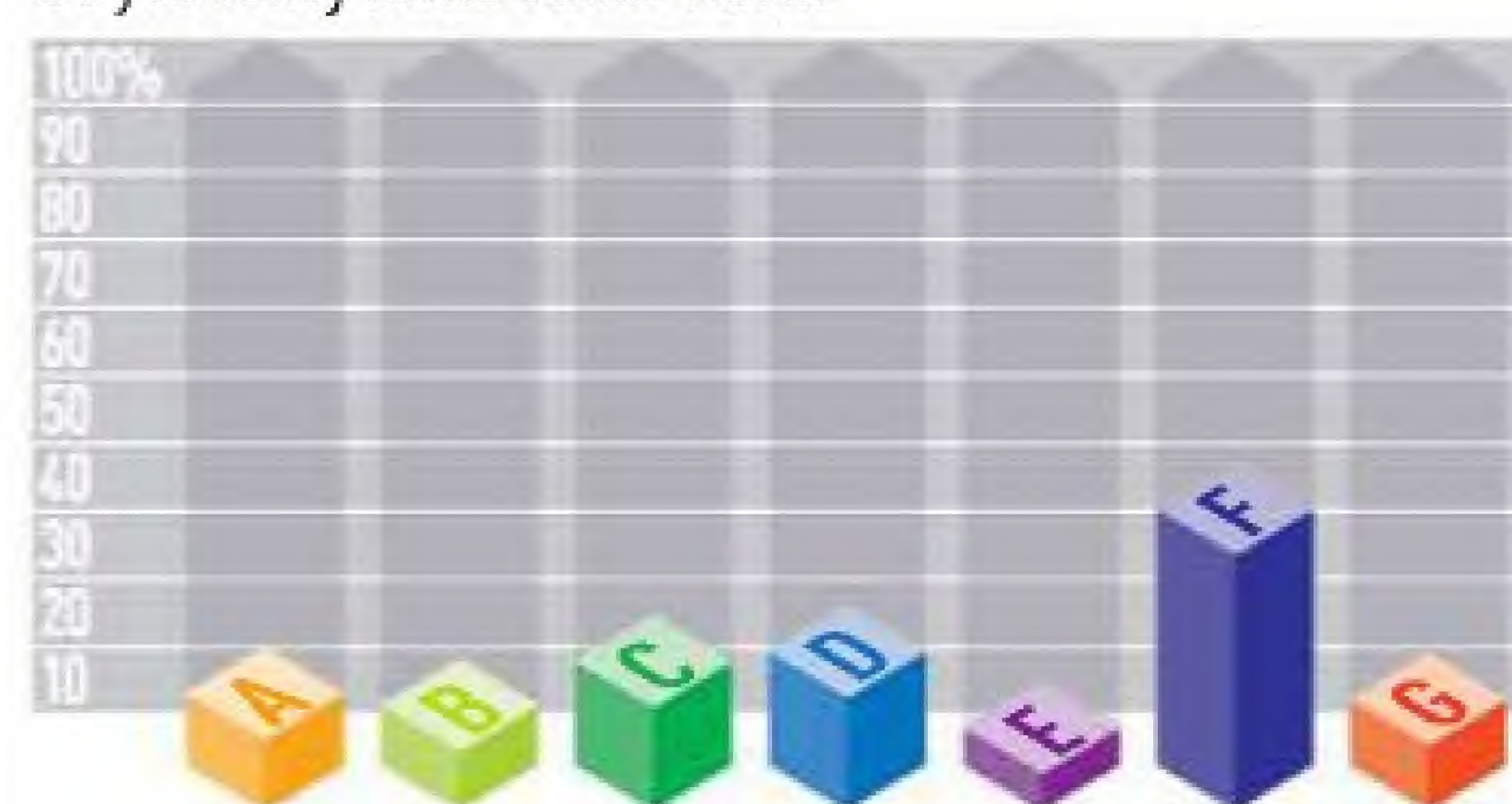
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IN AP 9 APRIL WE ASKED...

Do you fancy some studio flash?



YOU ANSWERED...

A No, I have what I need	10%
B I have some, but want more	8%
C I really want to get some	14%
D I am thinking about it	16%
E No, not yet	5%
F I don't have a need for it	38%
G I don't like studio flash	9%

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Is there a place for art in sports photography?

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Arthur Steel was one of the few photographers to capture Charles and Diana's famous wedding-day kiss. He tells David Clark how he did it



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How to take great sports action images with a difference

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Olympics photo policy confusion • DSLR lenses face curbs

## LONDON 2012 BOSSES DRAW UP PHOTO GUIDELINES

**LONDON** 2012 bosses are set to ban cameras at certain sporting events and will limit the size of lenses spectators can bring into the Olympic stadium.

The London Organising Committee of the Olympic and Paralympic Games (LOCOG) will set out its rules in photography guidelines due to be released later this year.

The news came as controversy erupted over whether high-zoom compact cameras will be banned (see page 7).

A LOCOG spokeswoman told AP: 'There will be some events where you will not be able to take your camera in.' Shooting will be one of them, she explained.

Section 19.2.3 of the terms and conditions for London 2012 tickets bans the purchaser from taking into the venue 'large photographic equipment (including tripods)'.

At the time of writing, LOCOG had yet to define what types of camera would be treated as 'large photographic equipment'.

However, AP understands that organisers will seek to limit the size of detachable lenses, 'so, if someone is sitting in front of you they don't have the lens on their shoulder.'

Among those concerned is photography enthusiast Alan Peers, who wrote to LOCOG asking whether he would be allowed take a DSLR into the East London venue.



But Peers did not get a direct answer to his enquiry. In an emailed reply, he was told: 'LOCOG has yet to finalise the spectator filming and photography guidelines. As with other large sporting events, there may be restrictions for spectators on the size of lenses permitted into venues.'

Peers was told that spectators will be free to take photos inside London 2012 venues, although flash photography may be 'restricted' at some events.

'We will be doing everything possible to allow the crowd to really enjoy themselves,' the committee's spokeswoman told AP.

LOCOG is due to discuss its upcoming photography guidelines at talks to be held this summer, and at a follow-up meeting in September.

Once finalised, the rules will be published on the London 2012 website.

● Committee issues emergency statement, see page 7

## SNAP SHOTS

● An award-winning photographer who went missing in Libya has been located, his agency has confirmed. Associated Press photographer Altaf Qadri was reported to be 'safe and unhurt' after becoming separated from colleagues near Ajdabiya in the east of the country. 'We're pleased that he has emerged unharmed while covering the violence in the area,' said John Daniszewski, a senior managing editor at the agency. The 35-year-old, a citizen of India, won honours in this year's World Press Photo competition.

● Nissin's Di866 Professional Speedlite is now on sale in a Sony DSLR fit. 'This new flash unit is simple to use and can also be fired wirelessly where it can be used as a master or receiver,' said a spokesman. The £407 device is distributed by Kenro. For details call 01793 615 836 or visit [www.kenro.co.uk](http://www.kenro.co.uk).

## NIKON D5100 FACES JAPAN QUAKE UNCERTAINTY

**NIKON** fears that its new D5100 DSLR will suffer from a shortage of parts caused by last month's Japanese earthquake and tsunami, as the full impact of the disaster remains unclear.

Although the D5100 will be made in Thailand, it is not yet clear how many parts for the camera will come from 'subcontractors' based at factories in Japan.

Speaking to AP, Michio Miwa, managing director of Nikon UK, said that, in general terms, around 10% of parts used in a

Nikon DSLR are sourced from Japanese subcontractors.

The Nikon UK boss expressed his concerns to AP after the company unveiled its latest DSLR at a press briefing in central London.

During the meeting, Nikon said it was still assessing the full impact of the 11 March quake and tsunami, and expressed its sympathy to the victims, one of whom is known to be a Nikon employee.

Nikon said it will provide updates on the effects of the Japan disaster through the company website.



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



A week of photographic opportunity

# PHOTODIARY

Wednesday 20 April

**EXHIBITION** Thurston Hopkins, until 4 June at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit [www.gettyimagesgallery.com](http://www.gettyimagesgallery.com). **EXHIBITION** Dark Chamber, features work by Billy Childish, Nhung Dang, Wolf Howard and David Wise, until 26 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk).



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Thursday 21 April

**EXHIBITION** Renewables by Toby Smith, until 19 May at Profile Gallery, Teesside TS12 1AQ. Tel: 01287 626 150. Visit [www.profilegallery.co.uk](http://www.profilegallery.co.uk). **EXHIBITION** The Age of Innocence by Norman Parkinson, until 3 July at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk).

Friday 22 April

**EXHIBITION** Mi Vida Loca by Joseph Rodriguez, until 1 May at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com). **EXHIBITION** Sex, Drugstores and Rock & Roll: A History of the King's Road, featuring various photographers, until 8 May at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit [www.proud.co.uk](http://www.proud.co.uk).

Saturday 23 April

**EXHIBITION** Mountain Gorillas of Rwanda by Gaye McKeogh, open throughout April at Rhubarb and Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit [www.rhubarbandcustard.biz](http://www.rhubarbandcustard.biz). **DON'T MISS** Easter Bonnet Bonanza, until 25 April at Trerice, near Newquay, Cornwall TR8 4PG. Tel: 01637 875 404.

Sunday 24 April (Easter Sunday)

**EXHIBITION** Moving the Goalposts by Jaskirt Dhalwal, features women footballers, until 15 May at People's History Museum, Manchester M3 3ER. Visit [www.jaskirtdhalwal.co.uk](http://www.jaskirtdhalwal.co.uk). **EXHIBITION** Secret Satellites, focuses on space exploration and includes astrophotography, until 30 April at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit [www.belfastexposed.org](http://www.belfastexposed.org).

Monday 25 April

**DON'T MISS** London Harness Horse Parade at South of England Centre, Ardingly, West Sussex RH17 6TL. Visit <http://www.lhnp.co.uk/>. **EXHIBITION** Northern Exposure, showcasing the work of four locally based photographers Chris Dutton, Stephen Fallows, Robert Klings and Ed Sprake, until 28 April at The Portico Library & Gallery, Manchester M2 3HY. Tel: 0161 236 6785. Visit [www.theportico.org.uk](http://www.theportico.org.uk).

Tuesday 26 April **LATEST AP ON SALE**

**EXHIBITION** Peep Show by Bob Carlos Clarke, until 14 May at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).



© LEE PRESCOTT

**EXHIBITION** Infinite Ephemera: A Collection of Moments, first exhibition by Lee Prescott, until 5 May at Floor One Gallery, Rugby CV21 3BZ. Tel: 01788 533 201. Visit [www.leeprescott.com](http://www.leeprescott.com).

Production 'under pressure'

## QUAKE IMPACT: CANON EARNINGS TO FALL '27%'

**CANON** has declined to comment on a prediction by a leading analyst that its earnings are likely to be 27% lower than expected as a result of the Japanese earthquake.

Operating profits at the world's largest camera maker may drop to 400 billion yen – 17% lower than previously estimated, according to an article published by Bloomberg news agency.

Masahiro Nakanomyo, an analyst at Barclays in Tokyo, is quoted as saying that damage to Canon's factory at Utsunomiya and the difficulty in sourcing parts will 'likely pressure production of cameras, lenses, copiers and chip-making equipment'.

Last month, Canon was forced to halt production at some of its manufacturing plants after power failures caused by the Japan earthquake.

The company confirmed that around 12 employees suffered minor injuries at its lens



factory in Utsunomiya, which makes Canon lenses and remains closed following the 11 March quake.

Canon expects production to resume at the Utsunomiya plant in 'mid-April', according to an update posted on the company's website.

Neither Canon UK nor Canon Europe would comment on the Bloomberg article when approached by AP.

## SONY RED CARPET TICKETS UP FOR GRABS

**AP HAS** joined forces with Sony to give one lucky reader, plus a guest, the chance to join organisers on the red carpet at the Sony World Photography Awards 2011.

AP and Sony are official media partners for the World Photography Festival, which takes place from 26 April to 1 May.

The winner will attend the Sony World Photography Awards gala evening in Leicester Square, London, on Wednesday 27 April.

The black-tie event will see rising stars, talented students and established photographers recognised before an audience comprising some of the biggest names in the international photography industry.

Winning images from the Sony World Photography Awards 2011 competition will be displayed at Somerset House, Strand, London.

The World Photography Festival will include seminars and portfolio reviews hosted by AP Editor Damien Demolder, as part of a spectacular line-up of speakers appearing over the five-day festival.

Entrants must be free on the evening of 27 April to be in with a chance of bagging free tickets to the awards.

The competition closes on 20 April 2011. A phone number or email address must



be included with each entry – and organisers must be able to contact the winner on 21 April to arrange entry into the event.

To enter, visit [www.amateurphotographer.co.uk/competitions](http://www.amateurphotographer.co.uk/competitions).

For a list of festival events, see page 11 of AP 5 March.



## SNAP SHOTS

● DIY framing is becoming more popular, if feedback from last month's Focus on Imaging show in Birmingham is to be believed. Photo enthusiasts' appetites for 'going back to the traditional window mount is huge', according to DIY Framing Ltd. The UK School of Framing – the firm's sister company – offers courses in mounting and framing. For details visit [www.diyclaiming.com](http://www.diyclaiming.com).

● The Queen of Sweden was injured attempting to evade a paparazzi photographer while on a shopping trip in New York. Queen Silvia, 67, reportedly hurried out of a side door of a shop, only to fall and hurt her foot and wrist. *Aftonbladet*, the photographer's employer, 'deeply regretted the incident', according to reports.

● A former curator of the Victoria & Albert Museum, who has hosted AP talks in the past, has been shortlisted for a best photography book award. Mark Haworth-Booth, now an honorary research fellow at the V&A, entered his *Camille Silvy: Photographer of Modern Life 1834-1910* into the 2011 Kraszna-Krausz Book Awards. The winner will be named later this month.



**Do you have a story?**

Contact Chris Cheesman  
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Fax: 0203 148 8130  
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## Turnaround on acceptable kit at London 2012 Olympics

# OLYMPICS IN COMPACT CAMERA BAN CLIMBDOWN

**OLYMPICS** organisers were forced to issue an urgent statement on photography in response to what appears to have been the public relations equivalent of falling at the first hurdle.

In an embarrassing climbdown, they insisted that spectators will not be banned from using compact cameras at venues – contrary to what organisers had already told AP.

The London Organising Committee of the Olympic and Paralympic Games (LOCOG) had said that compact cameras with powerful zoom lenses may effectively be shown the red card at the event.

'They are thinking of two ways [of restriction]: either by the physical size of a lens or power of the lens,' a member of the committee's press office told AP's newsdesk.

LOCOG had pointed out that these days many compact cameras carry powerful zoom lenses and so organisers may decide to limit the power of a lens.

### OLYMPICS U-TURN?

Twenty-four hours later, the London 2012 media machine swung into action when



it was inundated with calls after the news emerged on AP's website.

The committee issued a statement that read: 'LOGOC's policy is that SLR cameras will be allowed into venues. We have no intention at all of restricting compact high-zoom cameras.'

'We have yet to finalise all our spectator filming and photography guidelines.'

The statement added: 'Like many other large sporting events and previous Games, one possibility is that there may be restrictions around spectators using large (in size) lenses and tripods, simply because of the impact this can have on the viewing experience for other spectators sitting close by.'

'This is all work in progress, and guidelines are under discussion.'

LOCOG's head of PR and Media Joanna Manning-Cooper insisted that organisers had not changed their tune, instead claiming that a member of the press office gave out incorrect information.

AP asked LOCOG to explain why a member of the committee's press office would repeatedly relay false information

during phone calls made over several days.

Manning-Cooper replied that the person in question was not best qualified to speak about such matters – even though they are listed on the LinkedIn social networking website as employed in a communications role for the committee's 'Media and PR' team.

'People make mistakes. She made a mistake and it is our job to put it right.'

### INTERNAL DOCUMENT

Manning-Cooper added: 'All I can tell you is the truth. We have no intention whatsoever of banning small cameras. We wouldn't do it in a month of Sundays.'

'She misinterpreted a piece of [internal] information she had picked up. She made a mistake and got confused. She is not a camera expert.'

'All I can do is reassure you. The proof of the pudding is in the eating.'

AP now understands that organisers are considering whether to restrict spectators to a combined size of a lens and camera body measuring no more than a foot long, similar to rules that apply to ticket-holders at events such as Wimbledon.

Asked whether large lenses on 'compact system camera' bodies would pose a problem, LOCOG's PR chief added: 'They really shouldn't worry about that... The Games is 15 months away. We are working through our policy and we will clarify all of this well in advance.'

● Read our interview with Bob Martin, the London 2012 committee's consultant on photography, about his work as a sports photographer on pages 22-26 of this issue

## GETTY MAN SCOOPS TOP PHOTOGRAPHER TITLE

**AN IMAGE** capturing the uncertainty in British politics has helped clinch Matt Cardy the 2011 Press Awards Photographer of the Year title.

Cardy, who works for picture agency Getty Images, submitted a portfolio that included a photo of David Cameron, Nick Clegg and Gordon Brown (see below left).

The image 'perfectly captured the uncertainty in British politics as the three parties struggled to form a coalition after the election', said Getty Images senior vice-president for editorial, Adrian Murrell.

Reacting to the win, Cardy said: 'It is a real honour to win this prestigious award, given the incredibly tough

competition in this category.'

'I am thrilled to have been part of the Getty Images news team and their support has made this winning work possible.'

The *Mail on Sunday*'s Mark Pain was crowned Sports Photographer of the Year at the ceremony, which was held at the Savoy hotel in London.



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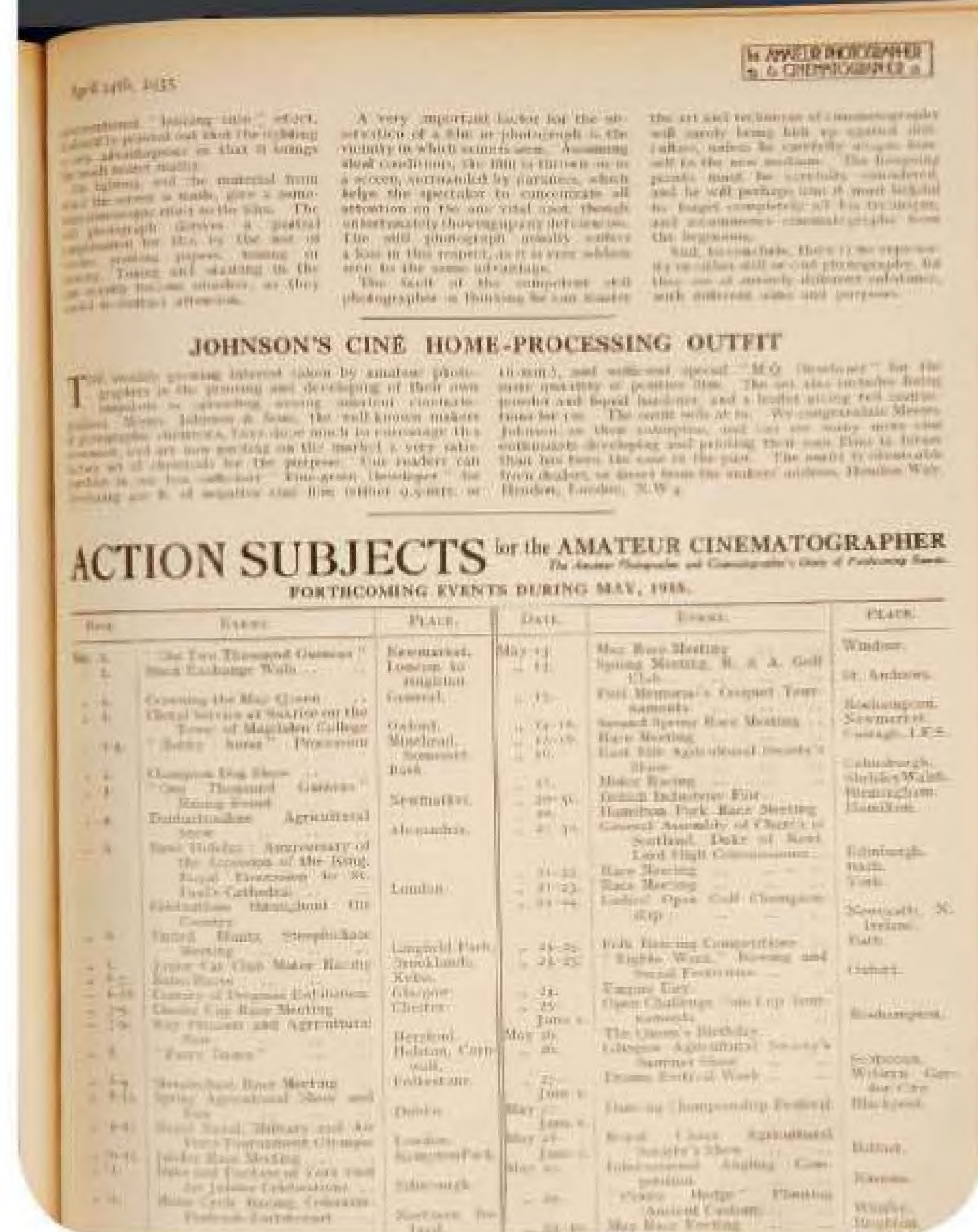
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AP  
THIS  
WEEK  
IN...

1935

As amateur photographers became hooked on developing and printing their own films, reports suggested that the trend was spreading to would-be cinematographers. 'Messrs Johnson & Sons, the well-known makers of photographic chemicals, have done much to encourage this movement,' read AP's feature on the subject. 'Our readers can purchase in one box sufficient Fine Grain Developer for developing 400ft [around 120 metres] of negative cine film...'



## SNAP SHOTS

● Lowepro has targeted compact system camera users with a new series of shoulder bags under the ILC Classic banner. Billed as compact and streamlined, the bags are made using fabrics designed to 'resist moisture and abrasion'. Features include a front storage pocket and removable strap. The bags come in two sizes, the ILC Classic 50 (priced around £35), designed for a compact camera with an attached kit lens; and the ILC Classic 100 (£45), which is built to cater for an additional lens and flash. Visit [www.lowepro.com](http://www.lowepro.com) for more details.

● Improved manual focusing accuracy and better AF in low light are among the improvements promised to the Leica X1 digital compact camera via a new firmware update. Other billed improvements include the display of depth of field in manual focusing mode and 'improved JPEG image quality'. For full details visit [http://en.leica-camera.com/photography/compact\\_cameras/x1/](http://en.leica-camera.com/photography/compact_cameras/x1/).

## Top prize of £2,500 up for grabs WISH YOU WERE HERE COMP OPENS

ONCE again, *Amateur Photographer* has teamed up with Old Pulteney Single Malt Whisky and the *Sunday Express* to launch this year's Wish You Were Here competition.

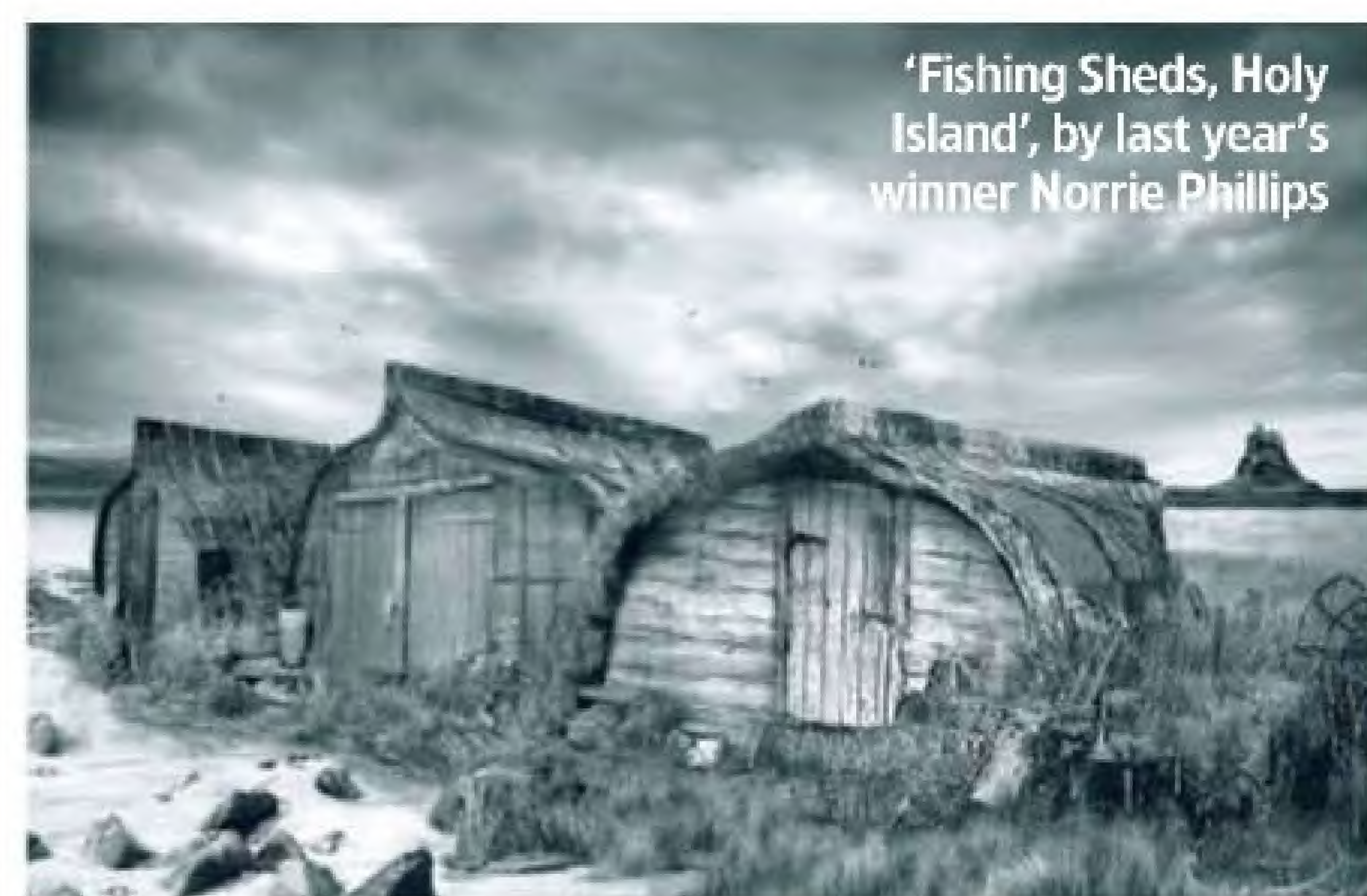
'The Wish You Were Here competition is looking for striking snapshots that epitomise Britain's coastal landscape and our nation's relationship with the sea,' say the organisers.

'Every picture must have a maritime theme. From a traditional photograph of a

coastal landscape, or the sea crashing against the shoreline, to an action shot of a dedicated surfer riding the waves, they must be high quality, creative images that have a story to tell.'

Up for grabs is £2,500 cash, plus a trip for two to the Pulteney Distillery in Wick, Caithness. The winning image will be published in AP and the *Sunday Express*.

Entries should be emailed to [competition@burtgreener.co.uk](mailto:competition@burtgreener.co.uk) by 12 June 2011. For more details visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).



'Fishing Sheds, Holy Island', by last year's winner Norrie Phillips

© NORRIE PHILLIPS

## BANG BANG CLUB MADE INTO FILM

A REAL-LIFE story of 'combat photographers' who formed South Africa's legendary Bang-Bang Club has been made into a movie.

The Bang-Bang Club comprised four photographers who documented township atrocities in South Africa during the last days of apartheid in the early 1990s. The film depicts the lives of Greg Marinovich, Joao Silva, Kevin Carter and Ken Oosterbroek.

Oosterbroek died during a

gun battle in South Africa in 1994, while Carter committed suicide 14 months after winning a Pulitzer Prize in 1994 for his work. In 2000, Greg Marinovich (also a Pulitzer Prize winner) and Joao Silva published a book called *The Bang-Bang Club* on which the film is based.

The movie (see movie still below) is due to be released in the US this month. A UK release date has yet to be confirmed.

To view a trailer for the film visit [www.thebangbangclub.com](http://www.thebangbangclub.com).



© MARCOS CRUZ

## Club news from around the country CLUBNEWS

### BACUP CAMERA CLUB

Club members plan to stage their annual exhibition on 30 April (10.30am-3pm) at Bacup Natural History Museum, 24 Yorkshire Street, Bacup, Rossendale, Lancashire. Tel: 01706 853 791.

### STOCKPORT PHOTOGRAPHIC SOCIETY

The Society will hold its yearly show until 2 May, at Stockport Art Gallery, Wellington Mill, Wellington Road, Stockport, Greater Manchester SK3 8AB. Tel: 0161 474 4453. Visit [www.stockportps.org.uk](http://www.stockportps.org.uk) for more details.



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateur photographer  
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Chris Upton, 2010 winner



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[www.tourismthailand.co.uk/photocomp](http://www.tourismthailand.co.uk/photocomp)

or visit 'Thailand Through the Lens' at

[www.facebook.com/fanclubthailand](http://www.facebook.com/fanclubthailand)



Open to UK & Ireland residents aged 18+. Closing date for entries 8/5/2011. Thailand photographic trip to be taken in July 2011. Dates to be confirmed.



At the heart of the image



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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

## Wild Vision: In Celebration of the Natural World

by John Beatty.

Vertebrate Publishing,  
230 pages, hardcover, £25,  
ISBN 978-1-906148-29-4



**THIS** is the first retrospective of nature, travel and adventure photographer John

Beatty. For seven months some 30 years ago, John worked in Antarctica as a field assistant. It was this period that inspired him to spend the next three decades travelling the world to capture the natural beauty of the landscape, people and wildlife he encountered. Through his documentation he began developing his photographic skills until he found himself with a huge archive of imagery. The book is well put together and John's work more than justifies the quality of the presentation. What's appealing about this book is that, unlike others of its ilk, the emphasis isn't just on wildlife; the landscape and its indigenous people are also explored and presented. The text, by John himself, is a consistently interesting read and carries us through the journey John has experienced in his career. All in all, this is a book that stands out in a crowded genre.



© JOHN BEATTY



© JOHN BEATTY



© JOHN BEATTY



© JOHN BEATTY

## The Misfits

by Serge Toubiana  
and Arthur Miller.

Phaidon, 192 pages, paperback,  
£16.95, ISBN 978-0-7148-6107-4



**THIS** book tells the story of John Huston's film *The Misfits* (1961) starring Marilyn Monroe,

Clark Gable and Montgomery Clift. As part of the promotional strategy for the film, Magnum Photos was given exclusive access to the production and had nine of its best-known photographers covering events both on and off the set. This book contains around 200 of their pictures, all of them showing an intriguing document of the making of the film as well as the professional and private faces of three of the era's most famous stars. Accompanying the images is Serge Toubiana's essay that recounts the story of the film and also includes an interview with legendary



© INGE MORATH/MAGNUM PHOTOS

playwright Arthur Miller, who penned the screenplay. He also happened to be Marilyn Monroe's husband at the time. The images within the book are genuinely fascinating. There is a tendency to deify the celebrities of the past, and it is only when human tragedy strikes (such as Monroe's death from an overdose) that we remember they



© ELLIOTT ERWITT/MAGNUM PHOTOS



BOOK

were human after all. The excellent images contained within these pages show a group of professionals dedicated to their art, both behind and in front of the camera.



EXHIBITION



© PAUL GRAHAM

## Paul Graham: Photographs 1981-2006

20 April-19 June. Galleries 1, 8 & 9, Whitechapel Gallery 77-82 Whitechapel High Street, London E1 7QX. Open Tues-Sun 11am-6pm. Admission free

**IN THE** 1980s, Paul Graham took inspiration from US road-trip photographers, such as William Eggleston, and applied the same aesthetic and theoretical sensibility to the rather less glamorous terrain of Britain's A1. It revealed an area full of cinematic potential. He has gone on to use journeys across Europe, Japan and America to immerse himself in the landscapes and unconscious rituals of societies. Graham's images do what all good documentary/street photography does: it reveals the beauty in the mundane details that we take for granted. Many of the locations do not cry out to be photographed, but once they are they burst with tension and narrative possibility. But as Graham himself points



© PAUL GRAHAM

out, the images are also about the things that lie just outside the frame. 'I realised that concealment has run through my work,' he says. 'From the landscape of Northern Ireland and the unemployed tucked away in backstreet offices, to the burdens of history swept under the carpet in Europe or Japan. Concealment of our turmoil from others, from ourselves even'. It is ideas such as this that elevate Graham's work to that vital realm of documentorial comment.

<http://filemagazine.com>



**IN THE** words of the website: 'The purpose of FILE is to collect and display photographs that treat subjects in unexpected ways. Alternate takes, odd angles, unconventional observations – these are some of the ways photographs collected in FILE reinterpret traditional genres. Rather than taking the well-trod paths, we veer off to get a different perspective.' The site is also clear about what it is not: 'FILE magazine is not a photoblog, photo challenge/contest, or group photo album. FILE does not publish tips on taking photographs or provide evaluations of photo hardware or software.'

So now you know what you're getting. It's unlikely that all the work will appeal to AP readers, but then again much of it will. Dig



WEBSITE

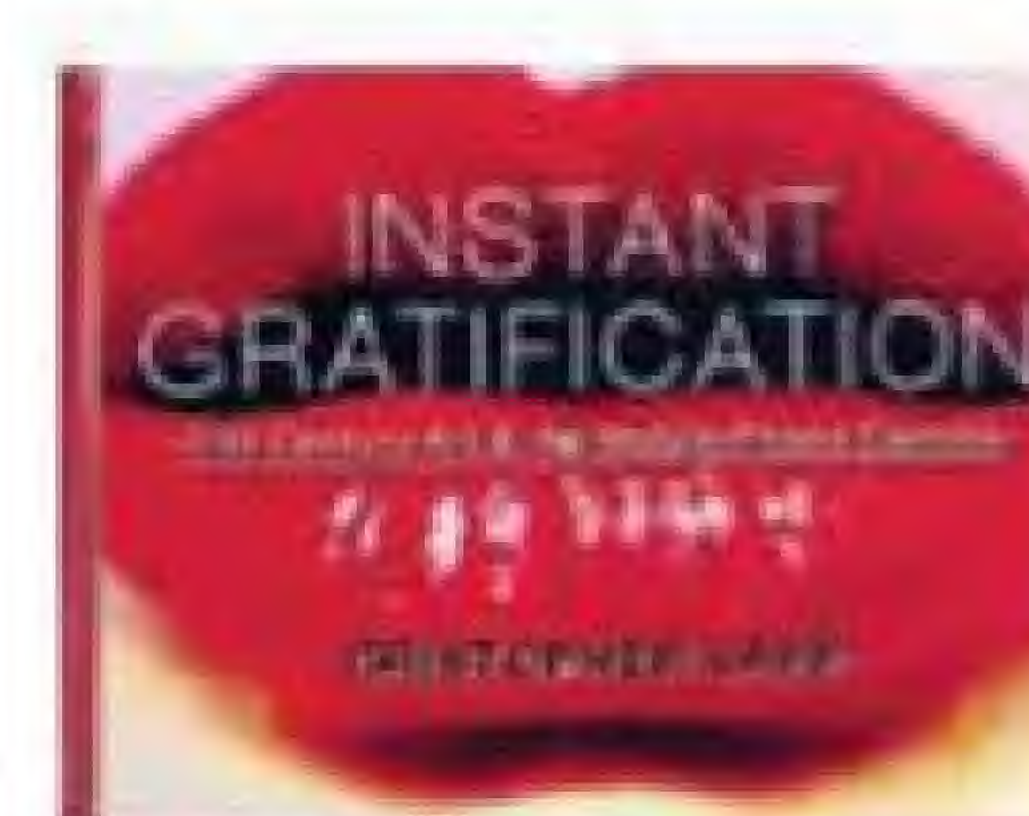
around and you can uncover some real treasures, such as Brian Valentine with his waterdrop macro images or Jason Hawkes and his excellent aerial night photography project. The site is user friendly and the design is visually appealing. It's worth taking the time to browse.

# CONDENSED READING

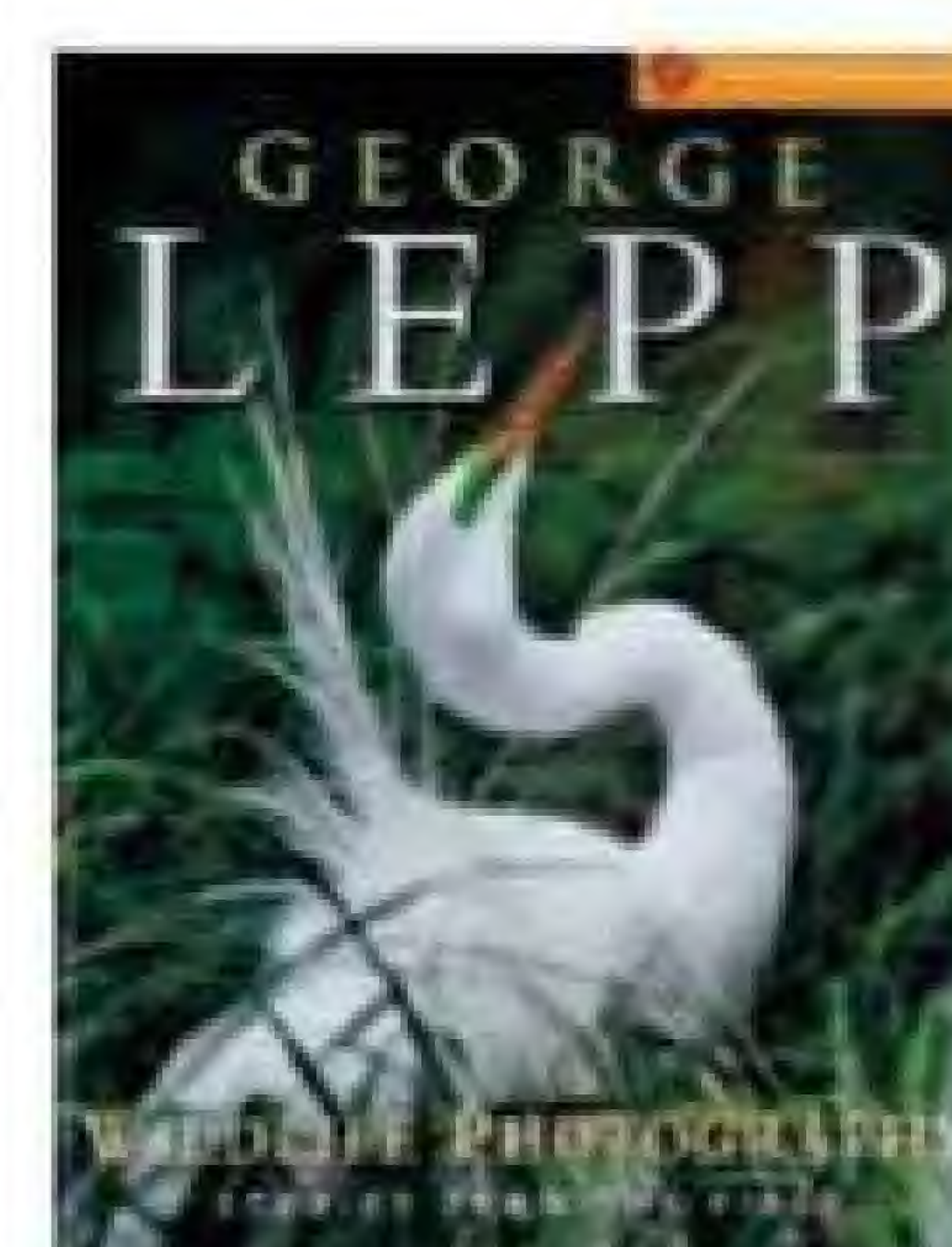
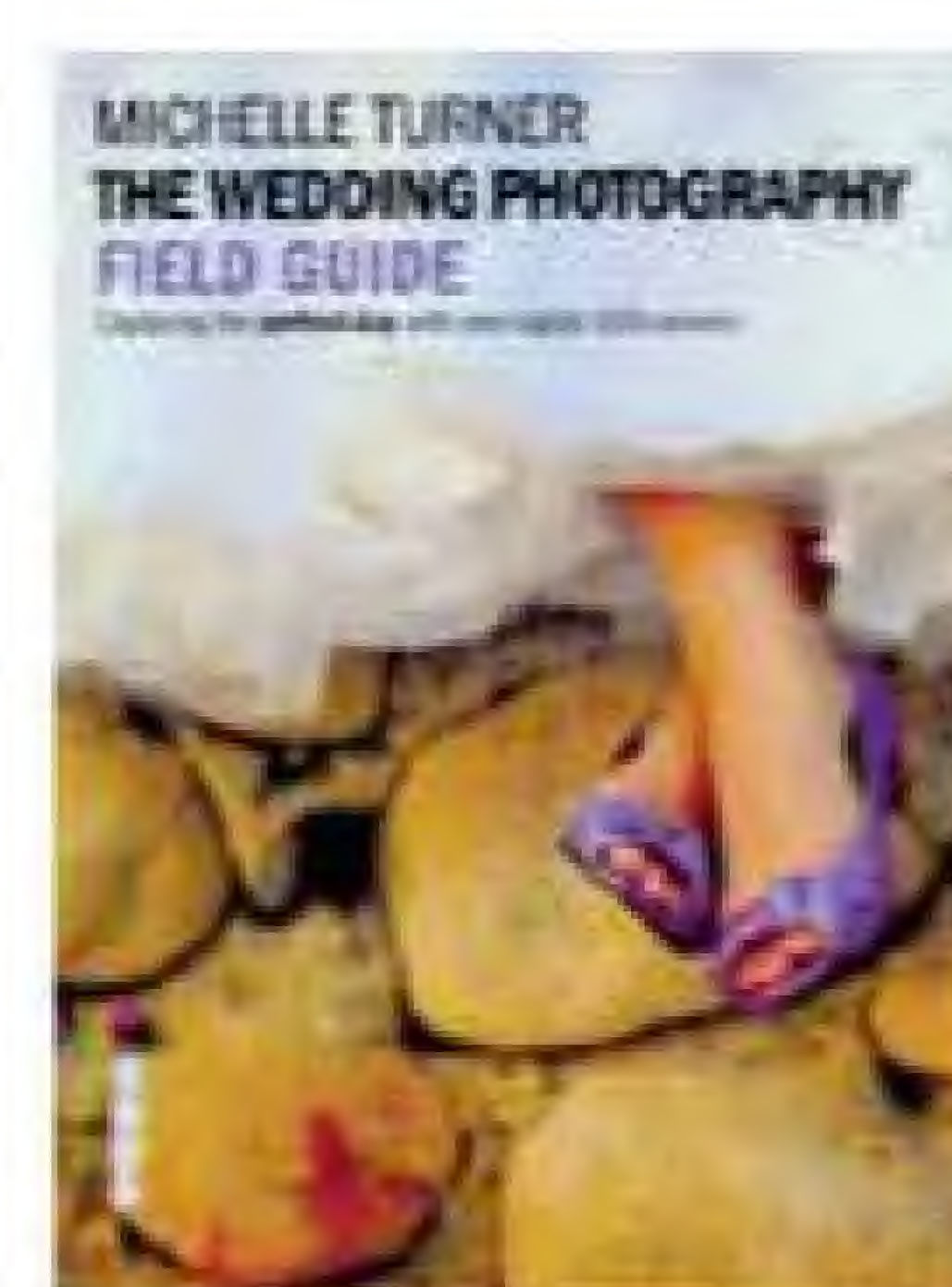
A round-up of the latest photography books on the market



● **CREATIVE NATURE PHOTOGRAPHY** by Bill Coster, £19.99 Anyone expecting something a little more experimental may be disappointed to hear that the images within *Creative Nature Photography* are pretty much what you'd expect from a wildlife photography book. However, Bill Coster is someone worth listening to, and his images and text are worthy of your attention.



● **INSTANT GRATIFICATION: 21ST CENTURY ART & THE MOBILE PHONE CAMERA** by Christopher Lapp, £33.50 We're seeing more and more books about mobile phone images. It's not a bad thing necessarily and just goes to show how the parameters of photography and information exchange are shifting. Unfortunately, looking through this book is like looking through the photos of someone who's just added you on Facebook that you know you'll never speak to again. ● **THE WEDDING PHOTOGRAPHY FIELD GUIDE** by Michelle Turner, £8.99



Michelle Turner is a professional wedding portrait photographer who has more than enough knowledge to fill several books on the subject. This excellent guide is small enough to fit in your pocket, but it is brimming with tips and ideas. There should be more than enough to help you out on the day. ● **WILDLIFE PHOTOGRAPHY: STORIES FROM THE FIELD** by George Lepp and Kathryn Vincent Lepp, £21.99 This readable book contains an impressive cross-section of animals. Many of the photographs stand out, and the text is plentiful and informative – the ethical musings concerning captive animals are particularly impressive.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

### ENCOURAGEMENT NEEDED

I feel compelled to share with you the details of an unfortunate and, in my opinion, sad encounter that I witnessed early one morning on the shores of Padarn Lake at Llanberis in the foothills of Snowdon. I was walking along the lakeside intent on capturing some images when I came across a group of photographers setting up their tripods, all with their very obviously expensive gear laid out before them in readiness.

Among this group was a rather loud character who was in the process of giving a young female photographer his opinion on her camera, a Canon EOS 10D with Sigma 18-200mm lens. He explained that she should move on to another part of the lake as they themselves had travelled a long way to get to this particular spot and that they were, in his words, 'semi-professional photographers with the proper gear'. He added the last two words with a sarcastic smile, pointing his chubby little finger at her camera.

His remark made my blood boil. Not only was it uncalled for and rude, but it was also his sheer snobbery and his actual belief that he was a better photographer because he had all the best gear that money could buy... well, what a load of bull! I still have my old EOS 10D and it is capable of producing excellent images, even though its six-million-pixel sensor is considered by many these days to be quite redundant. As the man added when talking to the woman: 'Listen, darling, if it's less than 20 million pixels and isn't full frame, then don't bother.'

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

At this last remark I had had enough and gave this spiteful and rather nasty character a verbal lesson in manners, and it was no surprise that, like all loudmouths and attention-seeking bullies, he quickly retreated to his friends, who were by now quite eager to pack up all their expensive gear and move on.

While talking further by the lakeside with the EOS 10D owner, it turned out that she was a first-year art/photography student and had bought her camera second-hand for only £110 from an auction site, boxed with all its original accessories, which isn't bad for a camera that cost more than £1,000 when new. She was making the best of what she had to hand, learning the basics and hopefully enjoying the experience.

We live in times when we think twice about taking a photo if there are children around, or of taking a photo in a certain location in case we are suspected of being a potential terrorist. We therefore need to encourage people who are interested in taking up photography, and not let others discourage them just because they don't have the 'right gear'. Good manners seem to be the only thing left these days that isn't in some way taxable, so come on – it doesn't cost a penny.

Huw Williams, via email

**Good on you, Huw. I have an EOS 10D myself, and while it is a bit slow these days, it is one of my favourites – Damien Demolder, Editor**

### STAND UP AND BE COUNTED

As a mature student at Glasgow Caledonian University, I am shocked by some of my fellow students' acceptance of unwritten rules about taking pictures in public without permission. Some of them think it is wrong to photograph people in newsworthy situations, like fires or major road accidents under the umbrella of it being in poor taste. A few of them also think that people aren't actually allowed to take pictures of other people in public. How did it come to be like this?

When I worked as a photographer for the *Daily Record* in the 1990s, I was sent to Romania to cover the plight of orphans under president Nicolae Ceausescu's regime. In Bucharest I was prevented from photographing some of the buildings by a fierce-looking man in uniform. I put my camera away, safe in the knowledge that nothing like this could ever happen in the UK. How wrong I was.

Forty miles away from the G8 Summit at Gleneagles in 2007, I had my name recorded by police no fewer than five times – and for what reason? Because I was carrying a camera.

Amateur and professional photographers need to stand up and protest about our unalienable rights to photograph people and buildings in a public space. As a veteran of the Falklands War, some of my friends paid the ultimate sacrifice for freedom and democracy; don't let politicians steal it away from us under the pretence of anti-terror or victims of paparazzi laws

David Cruickshanks, Fife

**Quite right, too – Damien Demolder, Editor**

### A CLOSE CALL

I was interested to read Tony Beane's letter regarding his photograph of HMS *Westminster* (AP 19 March) not least because my eldest son is currently serving aboard. I'm sure he'll be thrilled when I tell him of the security guard's concern for the safety of buildings over that of one of the nation's warships, particularly as that warship's next stop was off the coast of Libya.

The navy guys at the gangway, used to the threat of terrorism, showed a much better understanding of the threat posed by a photographer. This kind of thing is not as new as you may think, however. In 1973, I was serving on the Royal Marine

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## What The Duck



<http://www.whattheduck.net/>



**ALL IS REVEALED**

Having read the AP buyers' guide to pancake lenses (AP 26 March) I decided to have a look through some of my old lenses. I have got a mint Pentax 40mm f/2.8 lens and I always wondered why it is so narrow. It's very thin and difficult to grip with my fingers, so I've never really used it. But now I know what sort of lens I own. Thanks.

**John Hall, via email**

**I'm glad you found the article useful, John. Hopefully, the lens will now have a new lease of life – Damien Demolder, Editor**



Detachment of HMS *Nubian*, based at Rosyth in Scotland. One weekend I returned on board after a photographic trip to Pittencrieff Park in Dunfermline. I had been on board for less than five minutes when I was piped to return to the gangway. On arrival I was greeted by the officer of the day and a Ministry of Defence policeman, or 'modplod' as we called them. I was informed that I had been seen taking photographs in the dockyard and my camera was to be confiscated. I explained that I had taken a picture of the ship, which surely could not be wrong as similar images were available for public purchase, and that there was no need to confiscate the camera as the film came right out. The officer of the day took my side and the modplod left with my film after being told that I wanted the non-offending pictures returned.

Months later, in the Caribbean, I was called before the captain and shown a message to him from the MOD police. It said that I had taken a photograph of secret equipment – one dockyard crane that had been included in my photograph of the presumably non-secret ship. It went on to recommend that I be charged under the Official Secrets Act. The skipper took back the message and, without saying a word, tore it into pieces and put the remains in the waste bin. I never did get my photos back, though.

**Alistair Bunting, Greater Manchester**

**The Iranians probably have them now – Damien Demolder, Editor**

**MOVING ON**

Many thanks for the news item about Fotopic (AP 16 April). At least now those of us who have a gallery with this company know what's been going on as there has been a lot of speculation in recent weeks about Fotopic.

I have had a premium Fotopic account since about 2006 and on occasion it has been prone to the occasional 'problem'. Like everyone else, my main criticism was the lack of any communication from Snappy Designs Ltd. It was this uncertainty, I think, that has left a lot of people (myself included) with a total lack of confidence

in Fotopic. Therefore, a lot of people have started afresh with other photo-sharing sites like Flickr, SmugMug and Weebly.

It's not just about the loss of the site, but also the time and effort involved in creating your own site, any loss of revenue from selling prints and a sense of a total lack of control. I can only speak for myself, but I spent many hours on the site, not just uploading images but also 'fine-tuning' it to how I wanted it to look and adding descriptions. My premium account was due for renewal about four days after the site went down; had I renewed four days before it had gone offline, I would have been very upset.

I hope Fotopic does return bigger and better than before because it seems to have fallen behind in the times compared to some other photo-sharing sites. Perhaps that was its ultimate demise?

**Mark Jamieson, Dorset**

**PRINTER INK ALTERNATIVE**

Regarding Maureen Osborne's *Backchat* article (AP 2 April) about the price of ink for her Epson Stylus Photo 1400 printer, I also have an Epson 1400 but I get my inks from Premier, which advertises in the back of AP ([www.premier-ink.co.uk](http://www.premier-ink.co.uk)). The inks I use are T0791 to T0796 and cost £69.99, although I believe they do a cheaper ink too.

**Mike Leon, via email**

**NO DETACHABLE LENS**

I have just read Mat Gallagher's preview of the Fujifilm FinePix X100 (AP 26 March), and although it sounds like a lovely camera I can't help feeling that at a few pence short of £1,000 it should have a detachable lens.

Surely even the most avid street/scenery photographer would like to take the odd wildlife shot, or get in close for a shot of a friend or loved one's face, where a 35mm lens is going to cause distortion and ill feeling.

It will be interesting to see how well this camera sells when it reaches the market. For my part, I will stick with my Olympus Pen E-PL1, where I can change lenses as necessary.

**John Wilson, via email**

# BACK CHAT

## AP reader Eain Scott reveals all in his 'Confessions of a Photographic Extra'

**YOU DO** not know my name, but check your portfolio. There I am in my many guises. Who is the tiny figure (perhaps with a dog) silhouetted on the immense windswept beach, adding that essential sense of scale and isolation. Correct! It is I – the Universal Extra, unpaid and unrecognised and, in this case, playing a useful supporting role in your photographic masterpiece.

Here I am again, providing local colour in the French market you photographed on holiday. Even without explicit instructions from the costume department, I have managed to turn myself out in beret and blue overalls. Look, there is another shot of me. Oh dear, I seem to have changed sex! But you have to admit I add human interest to that Christmas shopping street scene.

In my youth I trained hard to be an extra, mainly with the reluctant help of outside broadcast television crews. You must have seen me jumping up and down behind the reporter with my fellow apprentice extras. You will have observed how fluently I communicated my thoughts in ancient, traditional Anglo-Saxon gestures. However, as I matured I realised that a good extra must not upstage the main subject; now I plead ignorance of my part in the overall composition. That is why I do not take direction (not that you would dare to offer it).

This wayward approach to my guest appearances has led to some less than perfect photographs as your portfolio bears witness. That would have been a wonderful timed exposure of the Millennium Bridge if I had not wandered across. Be fair, I am a volunteer, so I cannot be expected to turn up only when I am wanted. And don't try to clone me out! I always like to think a little ghostly artefact will remain to haunt the file.

What about this one? Pity you couldn't get a bit closer to the action at that street-theatre performance. Too many of my extras pals turned up that day. Never mind, you have nice shot of the back of my white T-shirt there. Perhaps it's just a little bit burned out...

Sometimes, however, our roles are reversed and I am inveigled to take a turn behind the camera lens. Remember that pizza restaurant beside the harbour on the Costa Brava where you and friends had such a memorable evening? Look, there you all are! My goodness, did you really empty all these bottles? But who can have taken the photograph?

Yes, it was the extra at the next table. If I remember correctly, you found it quite difficult to explain how to frame it up and where to find the shutter button. But I managed in the end; the flash fired and caught the moment. But wait! What is this pink smudge in the top left corner? Yes, it's my fingertip. You can't keep a good extra out of the shot!



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EVERY WEEK



## DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here

# PHOTO INSIGHT

David Noton explains how the elements of light, land, sky and composition came together when he captured this idyllic scene in rural Wales

**BRITAIN** is truly beautiful when the quality of the light is right. A patchwork rolling landscape such as this is a classic British scene. I took this image of rolling farmland on the edge of Snowdonia National Park, near Ysbyty Ifan, Conwy, North Wales.

My wife and I had rented a cottage in the area. Snowdonia is beautiful, particularly towards the fringes, which are covered in farmland. We'd actually driven up from our home in Dorset that afternoon. It was during the autumn and on this day there was the lovely low light you get at that time of year. We were out walking and had wandered up a nearby hill from our cottage. We looked back at the beautiful rolling Welsh countryside illuminated by the last light of the afternoon.

I was using a 70-200mm lens with my Canon EOS-1Ds Mark III mounted on a tripod. The focal length was nearer the 200mm end, which has helped to flatten the perspective, emphasising the true scale of the hills in the distance. The natural patchwork of fields stretching into the distance, the hills on the horizon and the cottage in the bottom right-hand corner of the frame were crucial elements in the composition. If I'd opted for a wideangle lens this would have accentuated the foreground and made the distance look far less impressive. If you want to show the scale of distant hills, then a long lens is the way to go.

Here the side lighting lights up areas of the patchwork fields, hedges and trees, revealing the textures of the landscape. There is a layered effect that draws the eye into the scene. If you look closely you can see the light has lit up the right sides of the trees (as you look at the image) and thrown the left sides into shadow. The light has also helped to subtly bring out the soft reddish-oranges and browns of the leaves.

There's no rule to say you have to have lots of sky in a landscape and in some



© DAVID NOTON

instances it is better to exclude it completely. You have to ask yourself, 'Is the sky bringing anything to the image?' There isn't much sky in this picture, but what is included is important. I wanted the hills and heavy clouds to be part of the composition, but I've only hinted at what's there; the majority of

the image is about the intricate patchwork landscape dotted with sheep. I used a polarising filter because at this angle, and in this light, I could use it to accentuate the verdant greens of the vegetation.

Working in aperture-priority mode, my exposure was 1/8sec at f/8. With an image



To see more images by David visit his website at [www.davidnoton.com](http://www.davidnoton.com). David Noton's new book *Full Frame*, priced £25 and published by David & Charles, is now available. It follows David's





like this you have to assess your exposure carefully and adjust your settings as the light changes. It's important to balance the exposure to maximise shadow detail without losing any in the highlights, which in this image are mainly in the sky.

All photographers would like to think they

have their own style and that their pictures stand out from the rest. How that 'personal style' comes about is not something that can be manufactured. You have to develop your own vision and really work the landscape in front of you. It is important to take time to look at how the light is falling on the scene

in front of you, and to think about how you can adjust your shooting position to make the most of what's there. Photographing in places such as Bali or Canada is a great adventure but, when you come back from a trip like that, the beauty of the British landscape really hits you. **AP**

**David Noton**  
was talking to  
**Gemma Padley**

journey to ten different locations around the world and gives invaluable insight into his approach and working methods



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## SPECIALISING IN THE EXCEPTIONAL

The Vintage Department at Grays of Westminster seeks out only the very best mint or near mint examples of Nikon equipment for our customers. For example, on this page is the very rare Nikon Model H Field Microscope. This is a portable microscope based on the design of their Nikon rangefinder cameras. It enjoyed a reputation as one of the finest field microscopes, eventually being selected by NASA for a place in Skylab Missions in the early 1970s, where it was known as the "Skylab Microscope". It employed inverted optics with an especially large prism, along with a built-in three-position objective revolving nosepiece. The range of the optics covered 4x, 10x, 40x, 100x (oil immersion) - and 10x wide-field eyepiece lens. It also offered illumination provided by daylight or a built-in incandescent lamp, powered by two self-contained penlight batteries. If you have Nikon equipment like this that you wish to dispose of, or indeed any high-quality Nikon then kindly contact us by telephone 020-7828 4925 or if you prefer, you can email us at [info@graysofwestminster.co.uk](mailto:info@graysofwestminster.co.uk) for our highest offer.



SIGMA

CAMERA : SIGMA SD14 : ISO20, F4, 1/320sec | LENS: SIGMA APO 70-200mm F2.8 EX DG OS HSM : 200mm(f/2-200)

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## Need to know

### How to get there

**By road:** If you are travelling to Norfolk from the South East and London, the M11, A11, A12 and A14 are the major roads. From the Midlands and North of England, the A14, A11 and A47 are the principal routes. Once in Norfolk, Snettisham, Hunstanton and Thornham can all be reached by travelling on the A149.

**By train:** National Express East Anglia operates half-hourly services from London Liverpool Street to Norwich. Local connecting services are available to Great Yarmouth, Cromer, Sheringham, Ely and Cambridge. Services from Harwich to Norwich are also available with a connection. If you're coming from the North, change at Peterborough. East Midlands Trains operates between Peterborough and Norwich.

### Where to stay

The Glenberis ([www.glenberis.co.uk](http://www.glenberis.co.uk)) is a traditional B&B just a short walk from the beach and town centre. Rooms are priced from £25-£35. The Linksway Country House ([www.linkswayhotel.com](http://www.linkswayhotel.com)) is a family-run business that overlooks Hunstanton Golf Course. The hotel is a few minutes' walk from the beach.

### Where to eat

Cafés are in abundance in the area, but if you fancy something a little more upmarket try the Neptune Restaurant ([www.theneptune.co.uk](http://www.theneptune.co.uk)), which serves modern British food and is a stone's throw from the beach. Also try the Caley Hall Hotel ([www.caleyhallhotel.co.uk](http://www.caleyhallhotel.co.uk)), an AA rosette awarded eatery that serves a good selection of foods.

### Don't miss

The Norfolk & Norwich Festival, held on 6-21 May 2011 attracts almost 300,000 visitors. It features an international programme of music, theatre, dance, circus, outdoor performances, and visual arts installations and exhibitions. Visit [www.nnfestival.org.uk](http://www.nnfestival.org.uk) for more details.

AP's guide to Britain's best photo locations.  
This week... **north-west Norfolk**

# INSIDER KNOWLEDGE

**Andrew Midgley**  
**Age** 47  
**Favourite locations** The Peak District, Norfolk, West Highlands, Lake District, Northumberland  
**Favourite photographers** Macduff Everton, Eliot Porter, William Eggleston, Joakim Eskildsen  
**Photographic approach:** 'Photograph everything that you find interesting again and again until you get it right'



**ANDREW** Midgley is a staff photographer with the Peak District National Park Authority and a freelance landscape photographer. He is also a co-founder of a photography gallery in Holt, Norfolk, where he exhibits work and runs photography workshops.

'I love the Norfolk coastline,' says Andrew. 'There's such a great variety of beaches, saltmarsh, creeks, working harbours, moorings, piers, villages, dunes and wildlife. The light is beautiful by the water, producing a luminous reflective quality that you don't find inland. Norfolk is comparatively quiet, especially in winter. If you go out early morning or in the evening, you often have a location to yourself.'

'For me, photography is about recording elements of the world in a

particular way,' says Andrew. 'I have to edit out all the extraneous details by composing the picture, then by using the quality of light and certain techniques I make it look like the image in my head. Working in this way, any subject is fair game.'

'It is important to explore a place and get to know it. I find it difficult to make interesting images of places I have only just arrived at. It is good to visit a place again and again to see it in all conditions.'

Andrew was highly commended in the Landscape Photographer of the Year 2008 and has won three awards in the Epson International Pano Awards. To see more of his images, visit his website at [www.andrewmidgleyphotography.com](http://www.andrewmidgleyphotography.com).



## Hunstanton shore

Nikon D700, 30mm, 20secs at f/22, ISO 100, 6x ND filter, tripod



Hunstanton is a nice seaside town with a huge crumbling red cliff and rocky beach. There are also some very chalky areas. This shot makes use of the natural light tones, which are accentuated by the incoming tide in this long exposure. I used a 6x neutral density filter to help me out here. I love the look of the rocks and how the light gently reflects off of the detail.

It may sound strange, but rocks can be a godsend for a photographer. The formation and texture are always fascinating. In terms of the sky, I much prefer some thin cloud as the sun is setting – it usually gives the scene more atmosphere. The twilight hue is so evocative and calming. Using a long exposure when shooting the ocean and tide is a well-worn theme, but when it's done right it can look great.



## Snettisham panorama

Nikon D700, 35mm, 1/50sec at f/2.8, ISO 400



This shot was taken on a rather grey and cold afternoon at Snettisham. I had

spotted the boat on the mud bank and thought it would make a good focal point for a simple panorama. As I waded out into the mud my wellingtons were almost being pulled off with each step. I kept moving forwards until the boat looked big enough in the frame to work for me. As with the shot of the mussel beds (see below), it was important to get the subject just off centre to emphasise the scale of the environment. I took six shots altogether and brought out some of the cloud detail and highlights in the mud using Photoshop. I really like how the texture of the land works with the sky and how the diffused light reflects off the mud.

## Thornham old boat

Nikon D2X, 17-55mm



This old boat has been stranded on the marsh for quite a while. It's fascinating to see it

sitting among such beautiful natural surroundings. I took this picture early one morning just after dawn when I knew the light would hit the seaward side of the old vessel. The way the light creeps slowly across the body of the boat is incredibly appealing. The light was very soft and the sky was full of delicate blue and grey clouds. It was a naturally beautiful morning. I wanted to go for a more standard composition than I usually would and have the boat as the main subject placed squarely within the centre of the frame. The sea lavender adds some colour and contrast to the green grass in the foreground.

## Hunstanton red cliffs

Nikon D700, 17mm, 25secs at f/16, ISO 100, 6x ND filter, tripod



This shot shows the great red cliffs at Hunstanton, which contrast with the green

seaweed-covered boulders on the beach. I looked at the tide tables before visiting and got there as the sea was going out and just low enough to be lapping around the rocks. I can't recommend that kind of forward planning enough. There have been too many occasions where I've arrived at a coastal location to find that the tide is too far in or too far out. As with most of my shots, I used a 6x ND filter and tripod to allow a long enough exposure for the water to blur into a smooth surface. The result was stitched together in Photoshop from four original exposures.

**INSIDER KNOWLEDGE**  
Norfolk has 659 medieval churches – the highest concentration in the world

## Hunstanton seascape

Nikon D700, 38mm, 1/320sec at f/8, ISO 200



This image was made on a dead calm afternoon with a luminous yet hazy quality over the sea. You

could hardly tell where the horizon was. The sticks in the water are the remains of old mussel beds. The placement of the object within the frame is crucial to the image. I had tried positioning it centrally, but it was just too obvious. Placing it just to the right was far more interesting. Having all that space on the left really emphasised the size of the area. I took several shots and used Photoshop CS4 to stitch them together into a panorama. If you plan to do this, it makes life much easier if you use a slightly longer lens, like an 85mm, as you don't get any curve on the horizon, which can sometimes happen with a wider lens.

## Hunstanton boulders

Nikon D700, 19mm, 30secs at f/16, ISO 320, 6x ND filter, tripod



It fascinates me when I find a location that seems to have arranged itself into a perfect

arrangement and symmetry. This is one such location. Dusk was just falling and the sun below the horizon was slowly turning the grey/blue clouds into a brilliant pink colour. I particularly like the green of the rocks contrasting against the blue water. I stood directly in front of the boulders and used them to lead the viewer's eye into the horizon. I took a few variations, such as standing diagonally so the rocks led from the bottom to the top right corner, but none of them worked as well as this. It taught me to see things from all perspectives. There are an infinite number of ways to shoot a location, so try everything.

## Snettisham jetty

Nikon D700, 24mm, 1/40sec at f/8, ISO 40



I had seen pictures of the remains of this old pier or jetty, but had never found

it, so I looked closely at Google Maps to pinpoint exactly where it is on the shore. That site can be a real godsend for landscape photographers; you never know what you'll come across when researching. At this location there are always pools of water that reflect the old structure and give the image a real sense of depth. The posts look dramatic in silhouette against the sky. Obviously the time of day is crucial to achieve this kind of effect. On this occasion it was early evening. Coming here in winter is also a fantastic experience. There are many times that I've stood here, waited for the light to change and watched the skeins of geese flying overhead.

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# On your marks...

Sports photographer **Bob Martin** has photographed everything from skiing and hot-air ballooning to golf, football and the Olympics.

**Gemma Padley** talks to him about his experiences and finds out the secrets behind creating action images with a difference

**FLICK** through any sports channel or newspaper supplement and you'll be bombarded with action-packed sports images that will have you on the edge of your seat. Since the advent of digital imaging, sports photography has reached stratospheric heights, with images more daring and mind-blowing than ever before.

One photographer who is streets ahead of the rest is Bob Martin. For more than 30 years, Bob, who lives in Surrey, has been at the forefront of action sports photography, covering major sporting events all over the world. With a host of awards to his name, including British Sports Photographer of the Year (which he has won three times) and the award for

Sports Picture of the Year at the World Press Photo Awards 2005, there are few things in the world of sport that Bob has not photographed. His work has appeared in publications such as *Sports Illustrated*, *Time*, *Newsweek*, *Life* magazine, *The Sunday Times* and *The New York Times*, and he has covered the last ten summer and winter Olympic Games, photographing sports as wide-ranging as horse racing, athletics, skiing, golf and motor racing.

'I originally wanted to be a newspaper photographer,' says Bob. 'When I was starting out, that's what every budding photographer wanted to be. I was a sports fan (but definitely not a sportsman!) and somehow fell into sports photography.'

I took a job as a darkroom assistant at Allsport before it became Getty Images and things progressed from there. It was a small company then so it was easy to move up the ladder.'

Shooting at weekends for the agency, it was only a matter of time before Bob started covering major assignments, such as football cup finals and tennis at Wimbledon.

'It was an incredible feeling to be photographing at these events,' says Bob. 'I was at Wimbledon the first time Boris Becker won [in 1985] and I also saw people like Björn Borg play. I never realised that sports photography could be so exciting!'

**Tough Guy competition, Wolverhampton**  
Canon EOS-1D Mark IIN, 17-40mm, 1/2000sec at f/4, ISO 200







ALL PHOTOGRAPHS © BOB MARTIN



### PREPARING FOR A SHOOT

Hard graft is at the centre of Bob's success. Often preparing weeks ahead of an assignment, Bob will do as much research as he can, which might include looking online, flicking through magazines at the newsstand and brainstorming possible ideas for shots.

'You have to do the background work and try to think outside the box,' he says. 'The head-on shot of the guy winning the race is boring as 20 other people will have that image. Every time you go to take a shot you have to ask yourself what you can do that somebody else isn't doing.'

### COMPOSITION

Always looking for something different – a new shooting angle, perhaps, or a way of framing the subject – Bob is committed to producing images that stand out from the rest. He works hard to create engaging, dramatic images that offer the viewer something different. His often graphic and abstract approach to composition may go against the grain, but the results are remarkably exciting and present a new take on often-photographed subjects.

For example, Bob sometimes frames his shot so that the subject is small in a corner

of the frame. He uses this approach to great effect in his image of a golfer photographed mid-swing (see page 26). 'Traditional golf photography may feature a head-on shot of the golfer hitting the ball, but golf is played in beautiful places,' says Bob. 'You could try photographing the landscape with the golfer as part of that.'

'When I give talks to young photographers, I tell them they should go into a football ground, for example, and find every possible place they could be allowed to take a shot from,' he continues. 'You should then choose the place that gives the best background. Try to work the background to your advantage. If you get the greatest moment of action known to man but have an exit sign coming out of the player's head, it's not a great picture.'

While there is no set formula for the perfect shot, there are certain ingredients that need to be carefully considered, says Bob. 'Great pictures are a combination of many things. You want to create a shot that has a great sense of place – something that tells you where the picture was taken,' he says. 'You also want a shot that is full of action – you are photographing sport, after all – and you want something that



### Top: Cheltenham Festival

Nikon D3, 16mm, 1/2000sec at f/4, ISO 200, PocketWizard

### Above: Triathlon at the Beijing Olympics, 2008

Nikon D3, 24-70mm, 1/1000sec at f/6.3, ISO 200

is compositionally pleasing. Just because we're sports photographers doesn't mean we should forget the basics, such as a clean background, good colour and nice light.'

### USE OF LIGHT

The lighting in many of Bob's images is as much a feature of the composition as the subject itself. For instance, in an image taken at the Tough Guy competition – an annual endurance race/assault course that takes place in Wolverhampton in which 5,000 competitors hurtle through thick mud and bogs – the backlit subjects are silhouetted to add drama to the scene (see page 22). The resulting image is anything



## 'You have got to understand the sport you're photographing and know how the play builds'

but conventional – in fact, it's almost apocalyptic. Bob's skilful use of light in this example proves it is possible to create a unique shot that goes beyond traditional sports photography.

'I like shooting silhouettes and creating strong graphic pictures,' says Bob. 'I just think they make nice pictorial images. Shooting backlit, semi-silhouetted with the smoke merging with the cloud – you couldn't go wrong!'

In Bob's image of a skier racing down a slope (see bottom right) he uses cross-lighting to capture the drama of the moment. 'I took this shot in the valley and the light is only just coming over the top of the hill,' he explains. 'The light is coming in at such an acute angle that it is not on the skier but on the area above. It catches the plumes of snow and the valley is in shadow. It's a case of matching the action to the light.'

### CAPTURING THE ACTION

To create the effect of the viewer feeling as though they are in the midst of the action, Bob may use a wideangle lens such as a 14mm optic. 'Reading' the scene in front of him is also important he says.

'A lot of sports photography is about firing the shutter at the right time,' says Bob, 'knowing what's likely to happen and pre-empting that. Good reactions are vital. For instance, in skiing, if you're photographing someone coming over the peak of the hill and trigger the shutter when you see them, you've shot too late. You've got to understand the sport you're photographing and know how the play builds. For example, great football photographers will have their cameras trained on the player who is about to receive the ball before it comes to him. It's not just about pointing your camera and burning motordrives. You still need to give your shots thought and consideration. Another tip is to avoid standing where the other photographers are just because they're there,' he adds. 'If I see 20 photographers huddled together, I'll nearly always walk the other way.'

### BOB'S KIT

Shooting in colour and in raw, Bob uses a Nikon D3S. He currently has six camera bodies each with a different lens. 'I might have one camera body with a 400mm lens, another with a 70–200mm and a third with a 24–70mm lens,' he explains. 'I may also have a couple of cameras set up remotely. Part of the skill of a sports photographer is being able to coordinate using several cameras with different lenses at the same time'.



The giant slalom event at the 2006 Winter Olympics in Turin, Italy  
Nikon D3, 500mm with 1.4x converter,  
1/1000sec at f/4, ISO 100

#### Top: Cycling at the Goodwill Games

Canon EOS-1D,  
300mm, 1/1000sec  
at f/4, ISO 100

While technical skill is of the utmost importance, Bob explains the need to use the best lenses you can afford. 'I'm particularly nerdy and technically minded about my gear,' he says. 'I want to have the best possible gear to be able to produce the best possible shots. For many types of photography it's not about the equipment, but in sports photography, where you are often very far away from the subject and in

a position you wouldn't necessarily choose, you need the long lenses to do the job. I've got lenses from a 600mm down to a 200mm optic.

'The lens I use depends on the sport I'm covering,' he adds. 'We've recently been preparing for the horse racing at Cheltenham and deciding which lenses to use. Horse jumping is particularly suited to using remote





cameras, so we've got a case full of clamp stands and portable screens that we'll take with us. We'll plug a screen into the camera's HDMI socket so we can see what the remote camera "sees" when it's buried in the hedge. In this way, I don't have to lie on the floor and peer through the camera.'

For the image of horses galloping over a hedge on page 24, Bob and his team used a remote radio-controlled camera with a fisheye lens carefully positioned under one of the jumps. The exposure was calculated in advance. 'We couldn't use autoexposure for this shot because the camera was pointing into the sun and it would have thrown the subjects into silhouettes,' he says. 'The camera can take ten frames a second, so we let it run.'

#### MODERN TECHNOLOGY

Needless to say, the impact of digital imaging has been huge on Bob's work and on sports photography in general. 'It's incredible the things you can do now that you didn't used to be able to do,' he says. 'When I started out it was difficult enough to get an action picture let alone a shot of the sports person winning. You had to focus the lens as well as adjust the shutter speed and aperture.

In those days I was using a Nikon F2 with a manual-focus 300mm f/2.8 lens. To get a head-on picture of someone running was an achievement! We shot the pictures over the weekend and didn't get them back until early the next week. A lot of the time we'd shoot black & white, and print the photographs in the agency darkroom. Digital technology has changed everything. People talk about not wasting frames, but in this day and age the one thing you do have is frames. Shoot 50 frames and get one good one. Do whatever it takes to get the shot.'

Most of the time Bob uses his camera's autofocus and emphasises the need to understand the way the AF works on your camera. 'You need to know when to use it and when to switch it off,' he says. 'With autofocus it's easier now to get the shots, so consequently you have to think even harder about the images you're producing. In the old days you were concentrating so hard on following the subject to try to get it in focus that it was difficult to be creative. The AF on modern cameras is so good that there's more room to think about the creative side of your images. Being able to see the image immediately on the LCD screen is an enormous help as you can review it and re-shoot straightaway. The other advantage is

#### Above: Masters Golf Tournament, Augusta, USA

Canon EOS-1D Mark II, 600mm, 1/1000sec at f/4, ISO 100

#### Right: Soweto, South Africa

Nikon F5, 16-35mm, 1/1000sec at f/4.5, Fujichrome Velvia 50 push-processed by 1 stop



the improvement in image quality at higher ISO settings. I can now shoot at ISO 3200 and produce great results indoors.'

So does Bob know when he's got the picture? 'Quite often I'll think, "That's a good one", but I've never packed up and walked away thinking the shot's in the bag. I'll always try to take a better picture. There are tons of shots of Linford Christie, for example, winning the 100 metres race so you have to come up with something different if you want to truly stand out from the crowd.' **AP**

Camera settings are approximations. For more images by Bob visit [www.bobmartin.com](http://www.bobmartin.com)



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## **Daniel Bhim-Rao** East Yorkshire

Daniel started taking photographs around 50 years ago when his father bought him his first camera, a Kodak Brownie. 'In the '60s this was the only camera my father could afford,' says Daniel. 'We lived in India at the time. I was born there, but have been living in the UK since 1970.' Daniel's favourite subject is travel photography, particularly in his place of birth, India.

### Mehrangarh Fort, Jodhpur

**1** The three women add an intriguing element to the composition – their small form contrasts with the jarring and elaborate environment

Nikon D700, 20mm, 1/200sec at f/5.6, ISO 200

### Holi celebration

**2** 'Holi is a popular spring festival celebrated predominantly by Hindus,' says Daniel. 'These kids were raising money and agreed to pose for a photo'

Nikon D700, 50mm, 1/400sec at f/5.6, ISO 200

### Young girl

**3** There are several things that work in this image, such as the framing of the girl in the doorway, the expression on her face and the shallow depth of field

Nikon D700, 90mm, 1/250sec at f/4, ISO 200





3







## Gary Smith Essex

Like many people, Gary started taking photographs so he could capture the moments and memories of his children growing up. 'I started with a compact camera, but soon realised that this was limiting the shots I could get,' says Gary. 'Then I moved up to a DSLR, which has given me many more creative options.' His favourite subjects include the modern architecture in and around the Square Mile in London and the coastal areas close to where he lives. In the future, he would like to travel to more coastal areas to further his work with long exposures.

### Bradwell-on-Sea

**1** Gary wanted to portray a sense of isolation with this structure, which is ironic considering birdwatchers and tourists kept walking in front of his camera

Nikon D40, 10-20mm, 30secs at f/25, ISO 200, tripod, 10-stop ND 110 filter

### Sea defences

**2** Gary has used these unusual sea defences to lead the viewer's eye into the horizon. The shape of the curving path is repeated in the cloud

Nikon D40, 10-20mm, 98secs at f/29, ISO 200, tripod, 10-stop ND 110 filter

### Harbour

**3** The compositional elements complement each other here, from the rocks and horizon to the danger sign and fence

Nikon D40, 10-20mm, 78secs at f/25, ISO 200, tripod, 10-stop ND 110 filter, 2-stop soft-edge ND grad filter

### Thorpe Bay

**4** Using a long exposure has caused the clouds to streak across the sky, while the tilting post appears to have been knocked sideways by the rushing clouds

Nikon D40, 10-20mm, 90secs at f/29, ISO 200, tripod, 10-stop ND 110 filter

### Old Leigh

**5** Again, Gary has gone for a sense of isolation, with the marker post stranded out at sea all on its own. The land in the distance emphasises this idea

Nikon D90, 55-200mm, 30secs at f/13, ISO 200, tripod, 10-stop ND 110 filter





3



4



5







# EDITOR'S CHOICE

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It is the bold blue that we first see in this picture, but the colour alone is not what makes this a good shot. What appeals to me is the contrast between the natural form of the man and the square edges and lines of his surroundings. The photo has great depth, and a great sense of reality that makes me feel that I'm there.



## Blue

1 The lone figure within the image offers the viewer questions who he is and why he is sitting alone on the step

Canon EOS 5D Mark II, 24-105mm, 1/125sec at f/9, ISO 400

## Running

2 Within the medinas there is ample opportunity to work with shadows and light, such as here with the shaft of sunlight splitting the frame down the middle

Canon EOS 5D Mark II, 24-105mm, 1/1000sec at f/8, ISO 400

## Ancient door

3 Jerome has used the door itself as a framing device. It's particularly interesting due to the presence of the figure in black about to move out of the frame

Canon EOS 5D Mark II, 24-105mm, 1/500sec at f/9, ISO 400

## Jerome Lorieau Edinburgh

In September last year, Jerome travelled to Morocco to continue a project he had begun the year before photographing the Moroccan Medinas. During this journey he travelled to the northern part of Morocco, taking photographs of the medinas (sections of the city that are typically walled and maze-like) of Larache, Tétouan, Chefchaouen and Fes. 'It can be quite overwhelming,' says Jerome. 'The number of tiny lanes, the effects of light and shade, the complex layout and its lack of visibility can be intimidating. However, if you can get over that, you will find a charming world that appears before your eyes.'



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Amateur Photographer's...

## ICONS OF PHOTOGRAPHY

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# The Kiss

**Arthur Steel** was one of the few photographers to capture Charles and Diana's famous wedding-day kiss. He tells **David Clark** how he did it

**THE APPARENTLY** 'fairy-tale' wedding of Prince Charles and Lady Diana Spencer on 29 July 1981 was enthusiastically celebrated around the world. Approximately 600,000 people lined the wedding route on London's streets, while an estimated worldwide audience of 750 million people watched events unfold on television. Thirty years on, it remains the most popular television programme ever broadcast.

On the day, hundreds of photographers from national and international newspapers, magazines and media organisations covered the event. Many photographers were positioned outside St Paul's Cathedral, where the marriage took place.

However, at St Paul's, Charles and Diana seemed too nervous and preoccupied for photographers to capture the spontaneous, joyful images that newspapers wanted. As the day progressed, attention was focused on Buckingham Palace, where the newlyweds were due to appear on the balcony in the afternoon.

Among the photographers positioned on the Queen Victoria Memorial, opposite Buckingham Palace, was *Sun* photographer Arthur Steel. As one of Fleet Street's few representatives on Buckingham Palace's select 'royal rota', he was supplying images for all the British daily newspapers.

Arthur was then in his mid-40s and a seasoned press photographer who had been on *The Sun's* staff since 1969. He was an accomplished all-rounder, experienced in tackling a range of assignments, including hard news stories, celebrity pictures, sport, fashion and 'Page Three' shoots.

Arthur, now 74, has a clear memory of the day's events. 'The authorities had built an enclosure for press photographers on

the Victoria Memorial, which consisted of three or four tiers of wooden boards on scaffolding,' he says. 'But when I went to choose my spot a couple of days prior to the event, I could see there was a problem.'

Although the boards looked strong, as soon as Arthur walked on them he found that they were very springy. As the photographers would all be shooting with long lenses and resting their tripods on the boards, he realised that camera shake could potentially ruin many of the wedding pictures.

Arthur chose the steadiest available spot, right at the end of one of the higher tiers, surrounded by a corner section. To give better support, he asked a builder friend to lend him a couple of pieces of scaffolding with a 'coupler' to join them on to the main scaffolding poles. This scaffolding, topped with a cushion, gave Arthur a much more stable surface on which to rest his camera.

He was shooting with a Leicaflex, a fully manual SLR manufactured by Leitz, which was fitted with an 800mm lens. The lens weighed 7kg and at the time was worth £6,800. As a backup, Arthur also had a Nikon SLR with a 1,000mm lens attached, set up on a tripod. Both cameras were trained on the balcony and he fired them simultaneously using a double cable release.

Although Charles and Diana were not due to appear until after 1pm, the photographers had to be in place by 8am to avoid the crowds. They were stationed on the four-tier enclosure, on the ground and inside the palace forecourt. Arthur was standing next to David Bailey. All the photographers were feeling the pressure.

'There wasn't much conversation between us as there was a lot

Arthur Steel's famous photograph of Charles and Diana on their wedding day appeared on the front page of many national newspapers



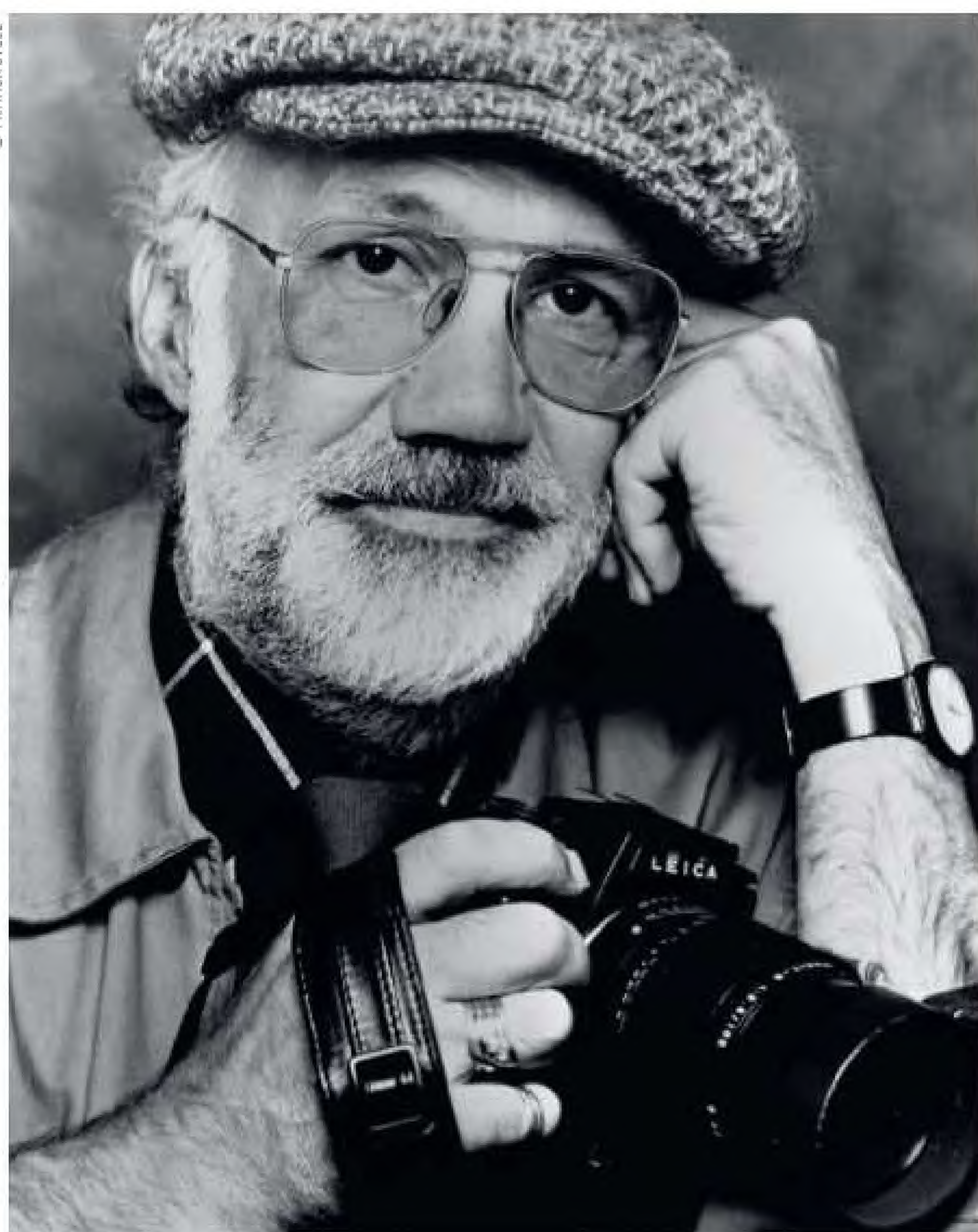




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© PATRICK STEEL



Above: Arthur Steel, who retired from newspaper photography in 1989



of double-checking of cameras, films and all that sort of thing,' Arthur says. 'We were all a bit strung out. I also found that even with the extra scaffolding support, if one of the other photographers coughed or sneezed or made any kind of movement, it could be observed down the lens.'

Around five hours later, Charles and Diana appeared on the balcony to wave to the crowds. They made several appearances on the balcony and every time they went back inside Arthur re-loaded his cameras so he could avoid missing any of the action. The films were collected on an hourly basis by police, who took them through the crowds to a point where

despatch riders would collect them and take them to be processed immediately.

However, the photographers were still waiting to capture the one iconic moment that would symbolise the wedding. Then, during one of the balcony appearances, Charles and Diana leaned towards each other and momentarily kissed. It happened only once and was over so quickly that most of the photographers were caught off guard; of the 150 press photographers outside the Palace, only three are known to have captured the kiss.

Arthur knew this would be the picture of the day and when he returned to *The Sun* offices later in the evening he discovered that it was being used on the front pages of all the major UK newspapers, apart from the *Daily Mirror*. Arthur had actually shot a wider scene that included other royal family members, but on the front page it was cropped to simply show Charles and Diana's seemingly passionate kiss. His wily approach and careful planning, combined with his razor-sharp reactions, resulted in him capturing the royal wedding photograph that everyone remembers.

Arthur retired from newspaper photography in 1989, although he still shoots images for his own pleasure. Given the opportunity, though, would he like to be photographing Prince William and Kate Middleton's wedding on 29 April? 'Yes, I'd love to do it, if somebody could arrange for me to arrive in front of the Palace about half an hour before they came out,' he says. 'I'd enjoy shooting on digital and with today's lighter, faster lenses. It wouldn't faze me at all.' **AP**

#### FURTHER INFORMATION

**Websites:** To see more work by Arthur Steel, visit his website [www.picturesbyarthursteel.co.uk](http://www.picturesbyarthursteel.co.uk). It includes a selection of work shot throughout his career, including news, features, sport, politics and glamour.

## Events of 1981

### 20 January

Former actor Ronald Reagan becomes the 40th President of the United States, succeeding Jimmy Carter

### 13 February

Australian media mogul Rupert Murdoch buys *The Times* and *The Sunday Times* newspapers for £12 million

### 29 March

Some 6,500 competitors take part in the inaugural London Marathon, which later develops to become one of the world's major running events

### 30 March

Ronald Reagan survives an assassination attempt by John Hinckley Jr outside a hotel in Washington, DC

### 11 April

Racial tensions in London erupt in the Brixton riots. They involve up to 5,000 people and result in hundreds of injuries

### 13 May

Pope John Paul II is shot and wounded by Mehmet Ali Agca in St Peter's Square, Rome

### 22 May

Lorry driver Peter Sutcliffe, 34, is found guilty on 13 counts of murder and seven counts of attempted murder and sentenced to life imprisonment

### 5 June

The Centers for Disease Control and Prevention in Atlanta, Georgia, USA, reports the first five cases of an illness later recognised as AIDS

### 24 August

Mark Chapman is convicted of having murdered John Lennon in December 1980 and is sentenced to life imprisonment

### 6 October

Egyptian president Anwar Sadat is assassinated during an army parade by Islamic fundamentalist Egyptian soldiers

### 11 December

Former heavyweight boxing champion Muhammad Ali, 39, loses to 26-year-old Trevor Berbick. It is Ali's final fight.





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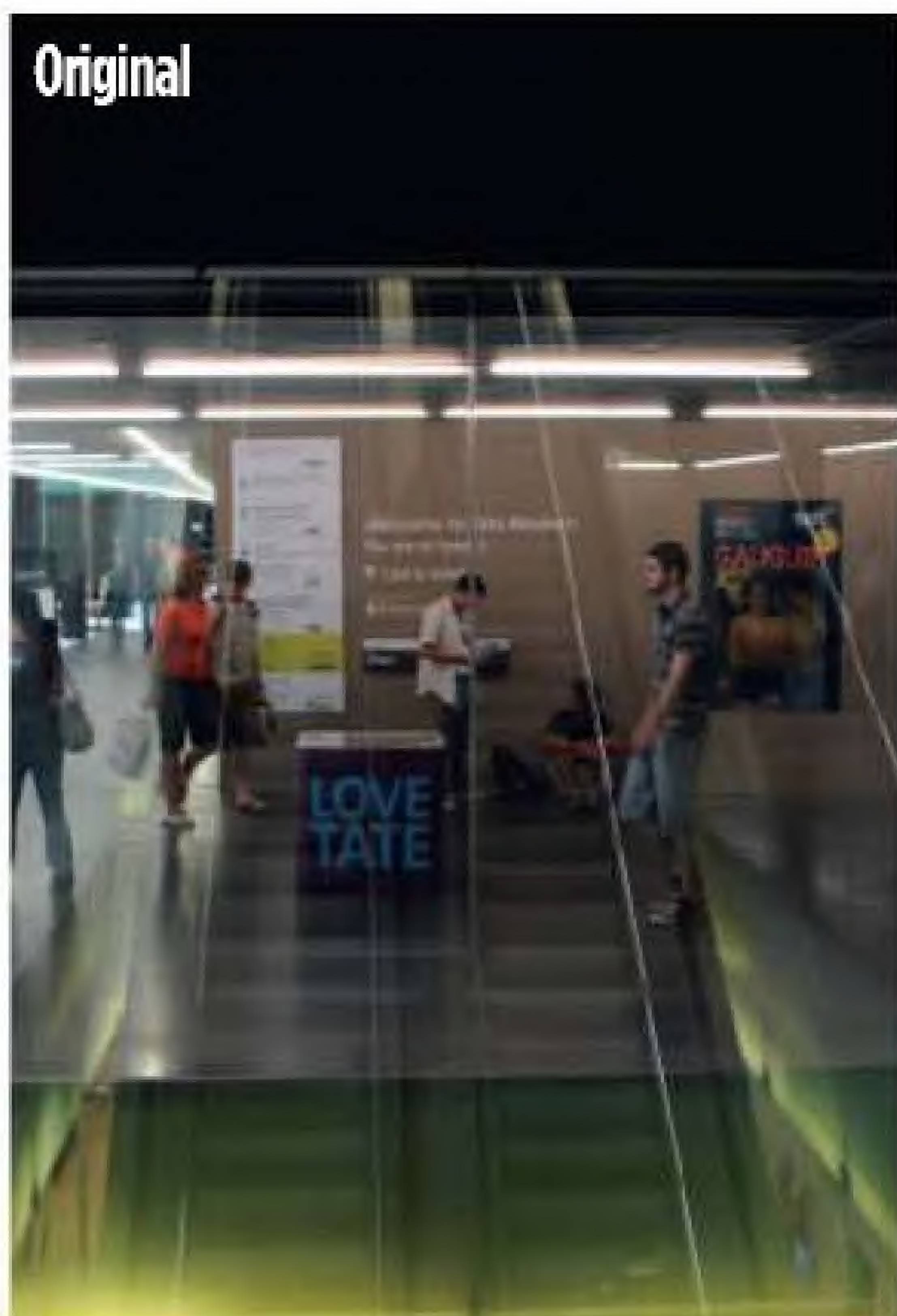


# AP Appraisal

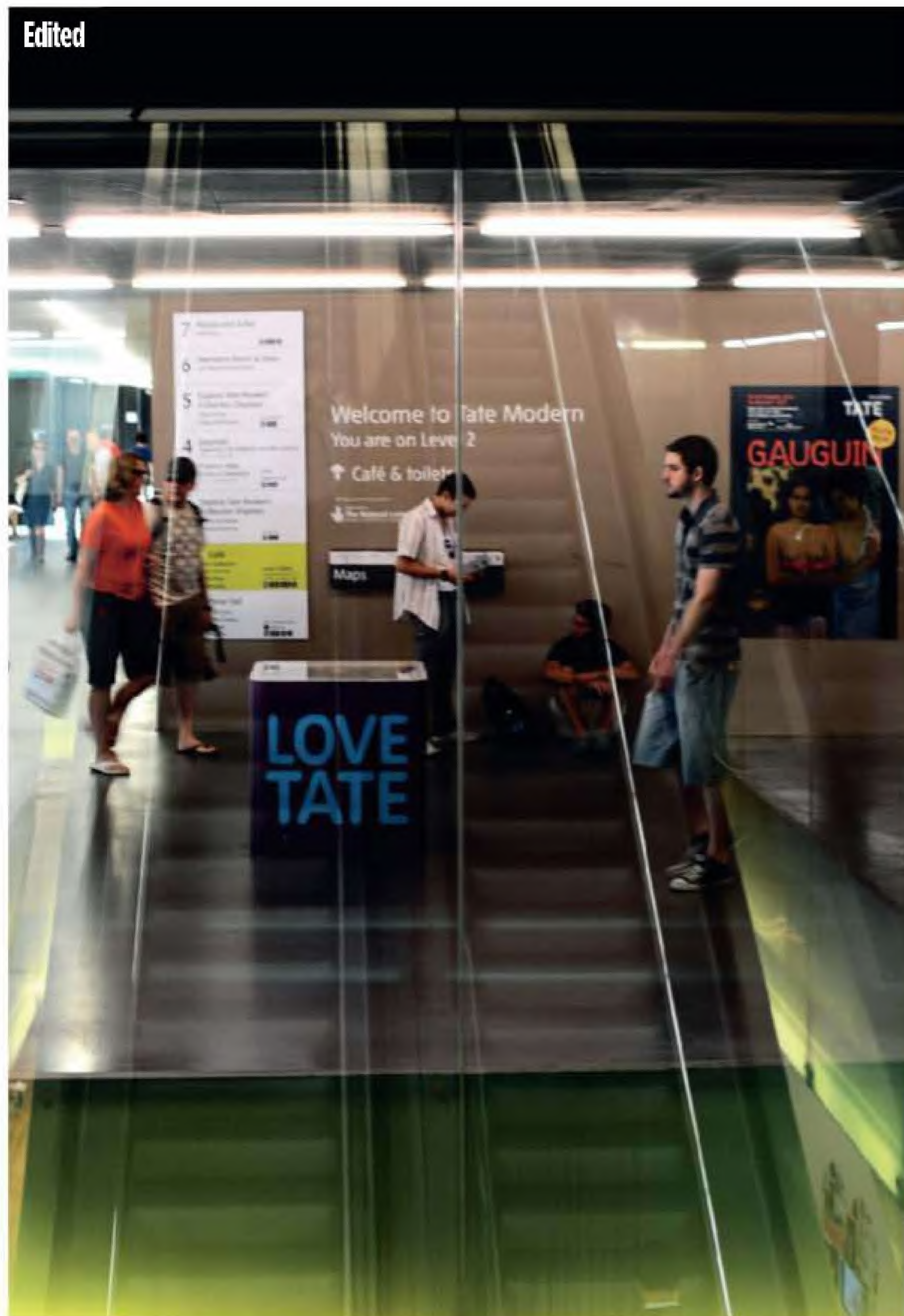


Expert advice, help and tips from AP Editor **Damien Demolder**

Original



Edited



## Going up? Joe Devanny

Nikon D300, 18-50mm, 1/30sec  
at f/2.8, ISO 200

**THERE** are times in photography when subtlety is required and occasions when you need to be a bit more obvious. The key consideration, I suppose, is whether the viewer is going to be able to work out on his own what you want him to see. I'm a great fan of low contrast and low saturation, but every now and then you need to boost it all just to get your idea or subject noticed.

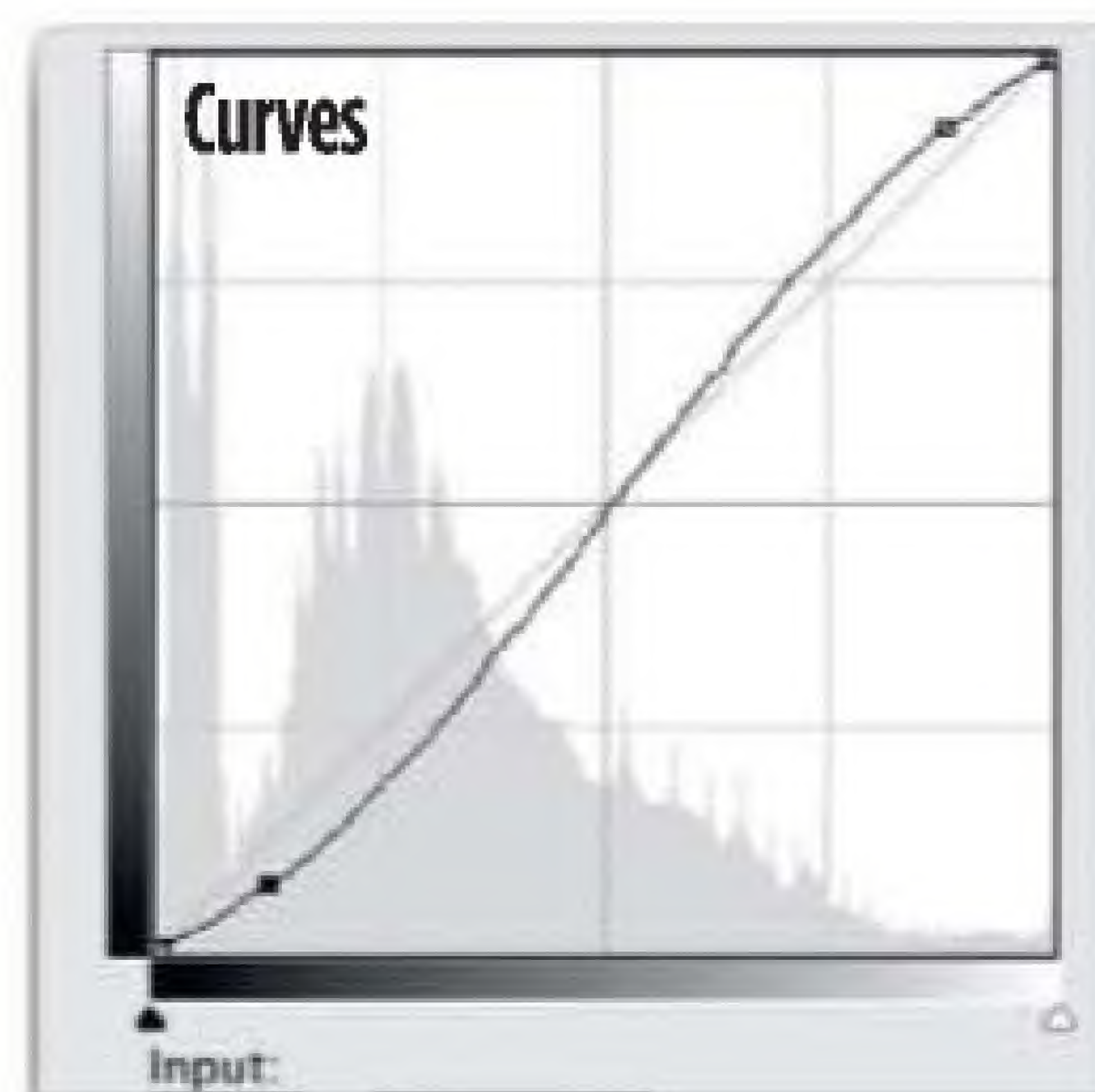
Here, Joe has shot what I would call a 'situation'. People are mixing with lines and shapes, and are creating points of interest in particular positions in the frame. We need to notice those points, so the heads and bodies ought to stand out from the background.

In Joe's original all the components are there, but they lack definition. After cropping the half-person on the left out of the frame, reducing the black and green areas at the top and bottom of the frame, then straightening the uprights, I attended to the contrast and saturation. Using Curves, I have introduced contrast to the ends of the line while ensuring that it still passes through the centre point of the graph. This just makes the dark areas darker and the light areas lighter, and has a smaller impact on the midtones. You will find that working in Curves often increases colour saturation anyway. Sometimes this can cause

problems, but in this case it works out well.

This is supposed to be a realistic scene, so I didn't want to increase the saturation too much – in street and documentary photography the veracity of an image, or its sense of believability, is very important.

With the enhanced contrast we now have more separation between the middle ground and the glass we are looking through. The scene has more depth and we can see straight away what Joe wants us to look at. It is a well-seen situation, and with the right contrast and saturation it is an effective shot.



## WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink Z1 Universal Charger – which charges most Li-Ion battery cells plus AA and AAA NiMH batteries – and four Camlink AA 2700mAh NiMH battery cells worth a total of £49.98. To find out more about Camlink products, visit [www.camlink.eu.com](http://www.camlink.eu.com)



## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

**CAMLINK**



## River at Eynsford

R Johnson

Samsung PL65, 1/60sec at f/8, ISO 100

**I HAVE** quite a few pictures of weirs, only some of which are pictorially successful. The problem is working out what it is that attracts me to them in the first place. Here I can see what Mr Johnson wanted to tell me, but I know that not everyone will get it. First, there are too many things to look at, and that far light-coloured bank of the river is a distraction. Cropping it off to leave just the shadow gives us a dark edge across the top of the picture that helps to contain the eye. By cropping the image to long and thin I've made sure that the subject is the curve of the weir and the water flowing over it. Darkening the scene emphasises the reflective and rippled surface of the water, which is a subject in itself.

I like the colour of the water in the original, but there are red highlights and colour reflections from elements outside the picture that create something of a distraction. To get rid of them I switched the image to black & white, making it more obvious that this is a picture about light and shade, and that curved pair of lines. To reintroduce a sense of the original colour I applied a colour layer, faded to 10%. This has also slightly dulled the bright highlights where the sun reflects in the water, thus reducing the distraction it caused.

This is one of those well-seen shots that needs a bit of extra time for the photographer to work out exactly what it was he wanted to show. With careful editing the subject can be brought out of the scene – but only if you can identify it first.

**'Darkening the scene emphasises the reflective and rippled surface of the water, a subject in itself'**



## Trees

Kris Lockyear

Pentax K10D, 50-135mm, 1/750sec at f/9.5, ISO 200

**THIS** is such a graphic image it could be wallpaper. It's a very clever picture that has no beginning and no end, and which could be repeated again and again without anyone getting bored of looking at it. By being enclosed, with a tree at each end, the pattern can go on and on. As a pattern, the graphic structure (that is, the basic elements) of the picture need to be emphasised, which in this case means that we need to create something like a pen-and-ink drawing or at least an image with graphic contrast.

Here I simply turned up the contrast by

PICTURE OF THE WEEK



adjusting the Levels, so that blacks are black and whites are white. In doing so I created that graphic image, but one that is stark and difficult to look at for a long time. To tone it all down I again used Levels, but this time to limit the exposure of white by reducing the white output slider from 255 to 245. This has the effect of reducing the whites to grey and making a softer level of contrast.

I wondered what the print would look like with a colour tone behind it, so I made a duotone to emulate a warm-tone emulsion. Again, it takes a sharp edge from the atmosphere of the picture and makes it more relaxing to view. It's a great shot, and wins my picture of the week award.



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Members of the teams from *Amateur Photographer* and *What Digital Camera* will also be in attendance and will be available to chat and answer questions during the evening.

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**PLEASE NOTE** places are only confirmed upon receipt of payment. Tickets are non-refundable.





# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

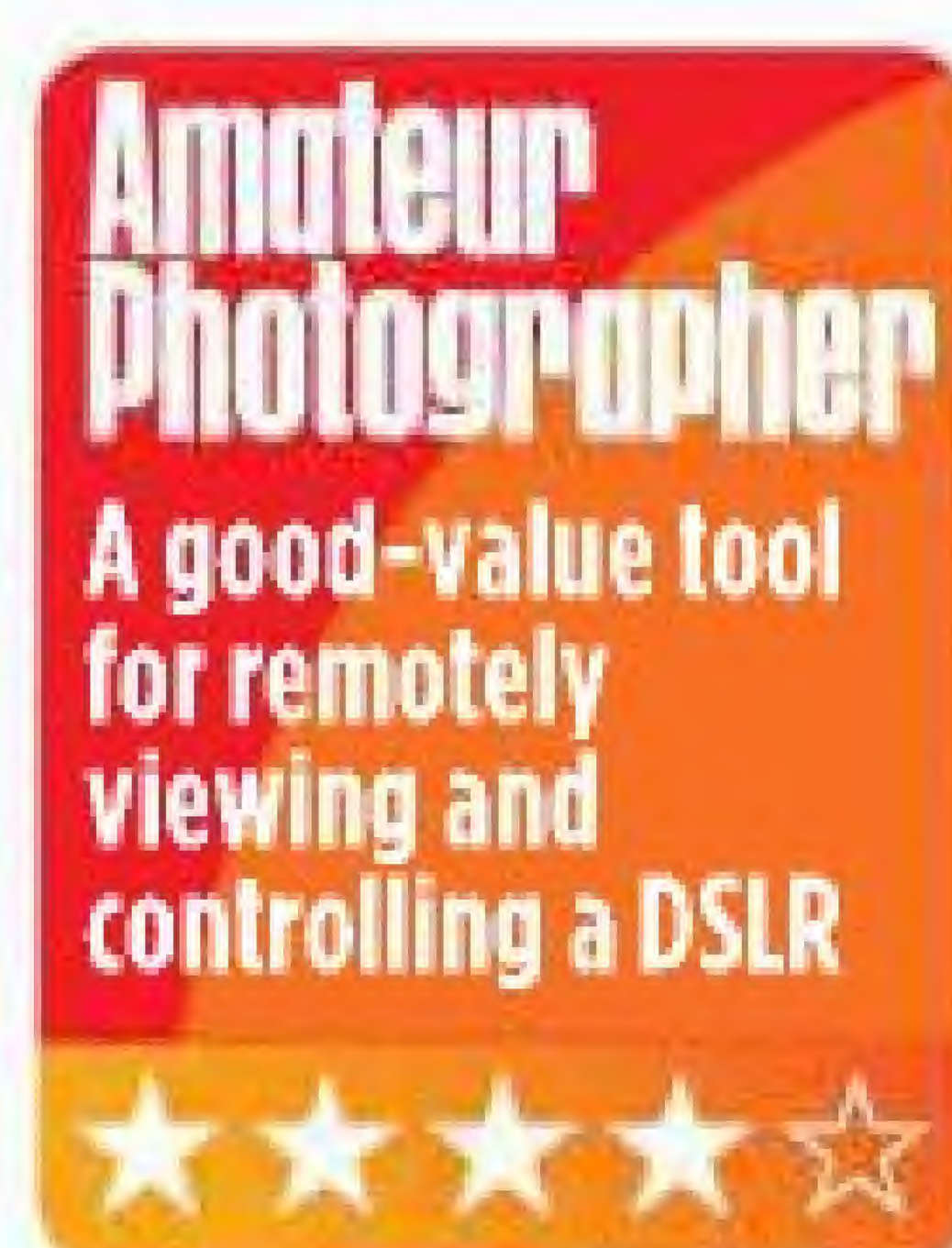
## Hähnel Inspire Wireless LiveView Remote Control £159

[www.hahnel.ie](http://www.hahnel.ie)

**HÄHNEL'S** Inspire Wireless LiveView Remote Control is ideal for those who need to shoot from a distance, from wildlife and sports to action photographers. The device offers wireless control for automatic or fixed-focus shooting, and live view playback at up to 180ft (55 metres) away from the camera. It is designed for DSLRs and is available for Nikon and Canon models.

The Inspire consists of a receiver and a 3.5in colour LCD remote control unit. The receiver is fixed to the DSLR hotshoe and features a built-in camera with a 35mm angle of view. This sends a live view image to the remote control unit independently of the camera, and can be used to save screenshots, too. At the press of a button the user can switch between viewing the DSLR LCD screen for image playback and the camera of the receiver for live view. I used the device with a Canon EOS 7D and, handily, the main shooting menu can be displayed after playback for current camera settings and battery life information. A great feature is the ability to control up to four different receivers, switching the live view and shooting control between each one. Extra receivers can be bought separately for £99 each.

**Tim Coleman**



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

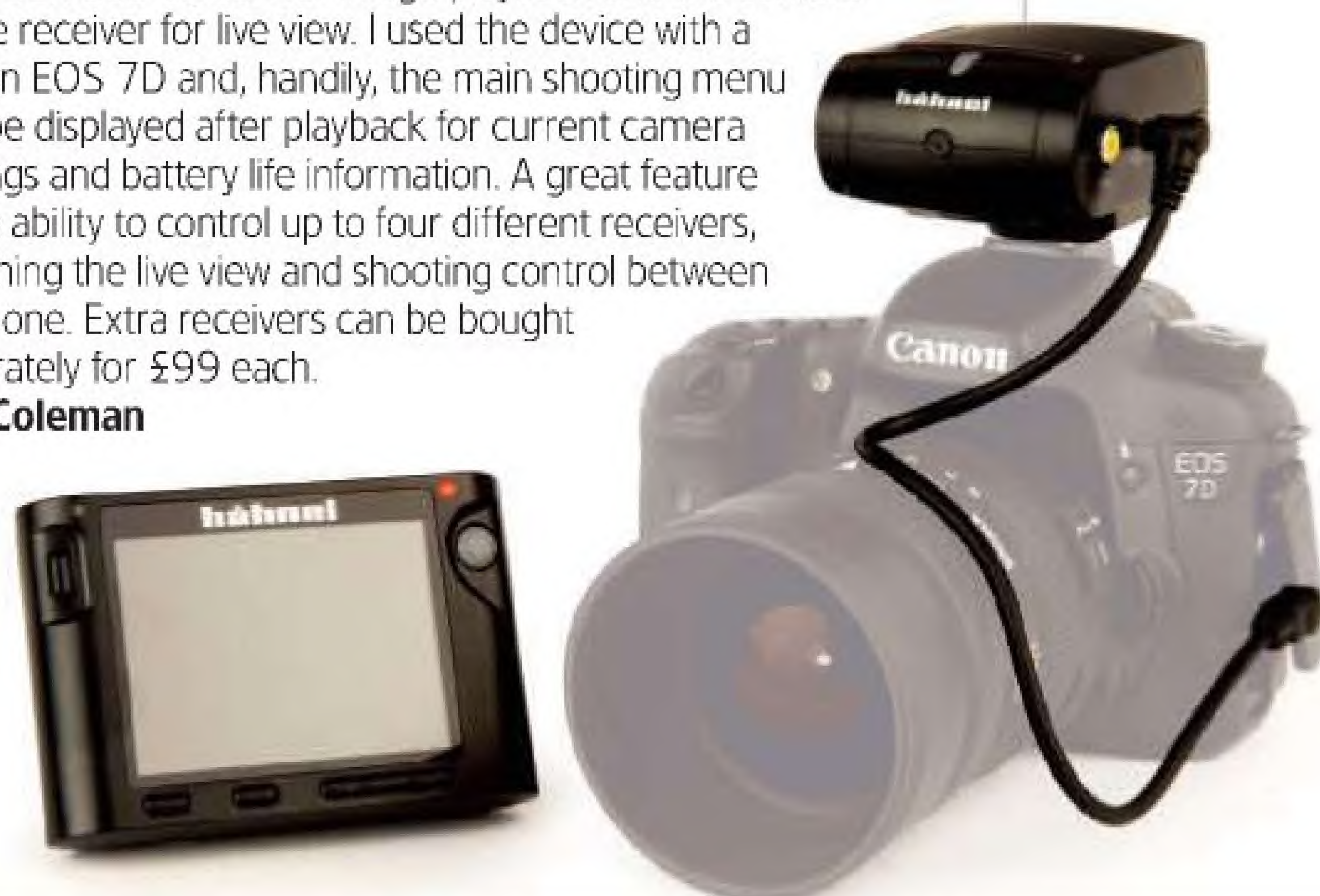
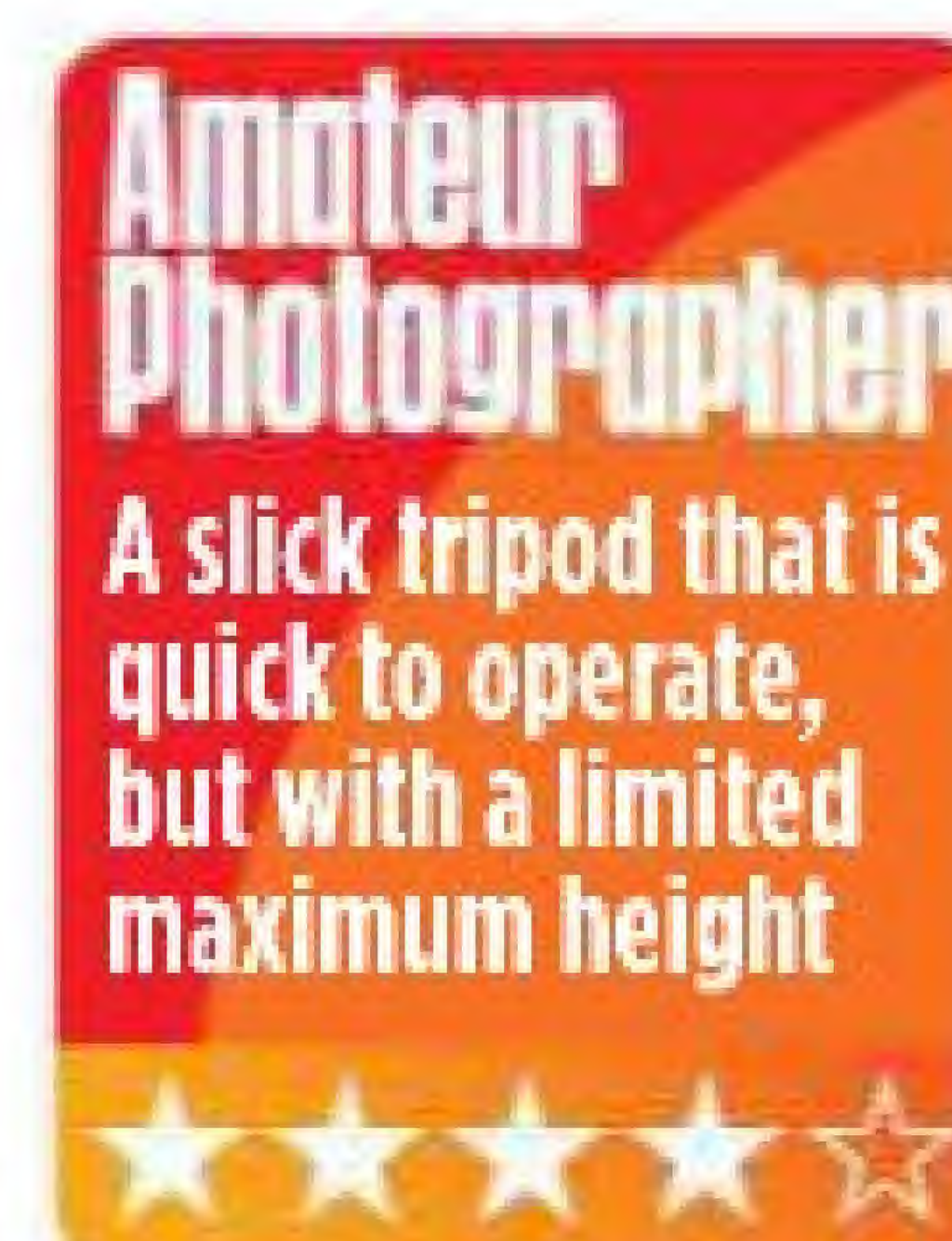
## Vanguard Nivelo 204 tripod £59

[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

**THE NIVelo** 204 tripod is a lightweight and compact addition to the Vanguard range, designed for the growing compact system camera market. In fact, by supporting up to 2kg, the Nivelo comfortably accommodates any camera up to an entry-level DSLR. Its solid aluminium body packs down to 300mm and weighs just 0.6kg, which is barely noticeable in a kit bag.

Where the Nivelo shines is in its easy and quick handling. The four-section legs are expanded and packed down by a simple twist for each section to secure and release. Its standout feature, though, is the central column. An open canopy means the column of the Nivelo can be simply swung round and reversed without the need for it to be removed, which is ideal for macro photography. While some other tripods offer a reversible central column, these need removing and refixing, which takes time. Usefully, the head of the Nivelo has a smooth 360° pan and a spirit bubble, although the bubble is obstructed when the camera is set up for portrait shots. I would like to see an extra leg section, because the maximum 1 metre height is a little limited. The Nivelo is available in black (204BK) or a stylish silver (204SL) finish.

**Tim Coleman**



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Canon IXUS 220 HS

The latest IXUS with 5x 200mm zoom and Digic 4 processor costs less than £200.

AP 30 April

### Three of a kind

When the sensors are the same, just how much do the images from three cameras vary? We test the Nikon D7000, Pentax K-5 and Sony Alpha 55.

AP 30 April

### Samsung NX11

The update of the SLR-style, APS-C compact system camera with iFunction lenses gets a full AP test.

AP 7 May

### Canon EF 70-300mm f/4.5-5.6L IS USM

Canon's affordable L-series zoom lens is taken into the field for some real-world testing.

AP 7 May

### Canon EOS 1100D vs Nikon D3100

We pit the latest entry-level DSLRs in a head-to-head test to find out which is best for your requirements.

AP 14 May



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## Hama 10.4" Digital Frame



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**Description**  
Featuring a sleek black, glossy finish the remote control, the Hama 10.4 Digital Photo Frame will compliment any decor and will portray images from a memory card with stunning clarity. Instead of just framing one image why not add a few images to any one of the supported memory cards and run a continual photo frame slide show of your favourites.

## Hama RMZ-14 Stereo Mic



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**Description**  
The Hama RMZ-14 is an electret capacitor directional stereo microphone device that features an attached mounting shoe and windshield. It is an ideal addition to anyone shooting HD Video with a D-SLR and will sit perfectly on the hot shoe. It offers high quality performance with a stereo pick up pattern.

## Hama VHC-VHS-C Adapter



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# Fujifilm FinePix X100

It looks like a classic rangefinder, yet it features Fujifilm's latest EXR technology and, controversially, a fixed-focus, non-interchangeable lens. So has the FinePix X100 really been worth the wait? We find out

**Mat Gallagher**  
Deputy editor



**BACK** in September 2010, Fujifilm unveiled the prototype of its new flagship compact camera. The styling was reminiscent of an old rangefinder, while internally it was said to feature an APS-C-size sensor. This combination of classic looks and potential for DSLR-quality images was a surefire winner, and without knowing much more photo

enthusiasts the world over needed one. Now, more than six months on, the X100 has finally arrived and, judging by the interest at this year's Focus on Imaging trade show, the excitement is still palpable. The first shipment is all but sold and, due to the current situation in Japan, it may be some time before any more arrive. As the excitement subsides, however, we can look at the performance of the camera, from its handling to its image quality, and judge objectively whether it merits its £1,000 price tag.

Natural comparisons can be made between the X100 and the Leica X1, and

## AT A GLANCE

- 12.3-million-pixel APS-C CMOS sensor
- EXR processor
- 23mm f/2 fixed lens (35mm equivalent)
- Hybrid viewfinder with electronic brightframe display
- 2.8in, 460,000-dot LCD
- 256-zone TTL metering
- 720p HD video capture
- Street price around £999

even the M9, although it is also worth noting its features and performance against the recent spate of compact system cameras (CSCs), particularly the APS-C-format models from Samsung and Sony.

Aside from its looks, the X100 has plenty to please the photo enthusiast, from the Fujifilm-branded film effects to the hybrid viewfinder with the impressive-sounding, reverse-Galilean optical viewfinder, capable of either a full electronic or a standard optical view. There is also the new combination of high-sensitivity CMOS sensor and EXR processor to consider that, with the fixed-focal-length lens, should be able to produce impressive results in terms of resolution, sensitivity and dynamic range.

## FEATURES

Fujifilm has been known for its unique sensor designs and most recently for its EXR system. Although the X100 doesn't use an EXR-based sensor, the technology has been included by combining a more standard-design CMOS sensor with an EXR processor. The CMOS sensor has a 12.3-million-pixel effective resolution and, impressively for a fixed-lens camera, it is APS-C-sized. It outputs at 4288x2848 pixels, or 4288x2416 pixels in 16:9 aspect ratio in JPEG or its native RAF raw format, with options for combined raw and JPEG shooting, plus small and medium JPEG sizes. This gives a



roughly 9x14in print at 300ppi without interpolation. Video is captured in 720p HD (1080x720 pixels) at 24fps, saved in MOV format with H.264 compression.

The EXR processor is newly developed for use with high-sensitivity CMOS sensors and offers an ISO range of 200-6400, expandable to ISO 100 and 12,800 for JPEG shooting but not in raw. The X100 has a fixed lens so the sensor and processor have been optimised to deliver the best results from it. The lens is a fixed-focus 23mm f/2 Fujinon, which is the equivalent of 35mm (on 35mm format) due to the APS-C sensor size, made up of eight elements in six groups and a nine-blade aperture. There is no stabilisation present in either the lens or the sensor design, which is a rarity, but due to the wide and fast lens this is not a real issue.

Many have commented that the X100 would have been a great opportunity for Fujifilm to make use of the micro four thirds-standard mount. However, that would have



**A low-light shot taken handheld at dusk. The image still shows impressive levels of detail with a full range of tones**  
1/55sec at f/5, ISO 3200, AWB

meant using a smaller sensor and therefore the loss of one of the camera's key elements. Perhaps if the X100 is a success we will see a future model with a removable lens or an alternative-length fixed optic.

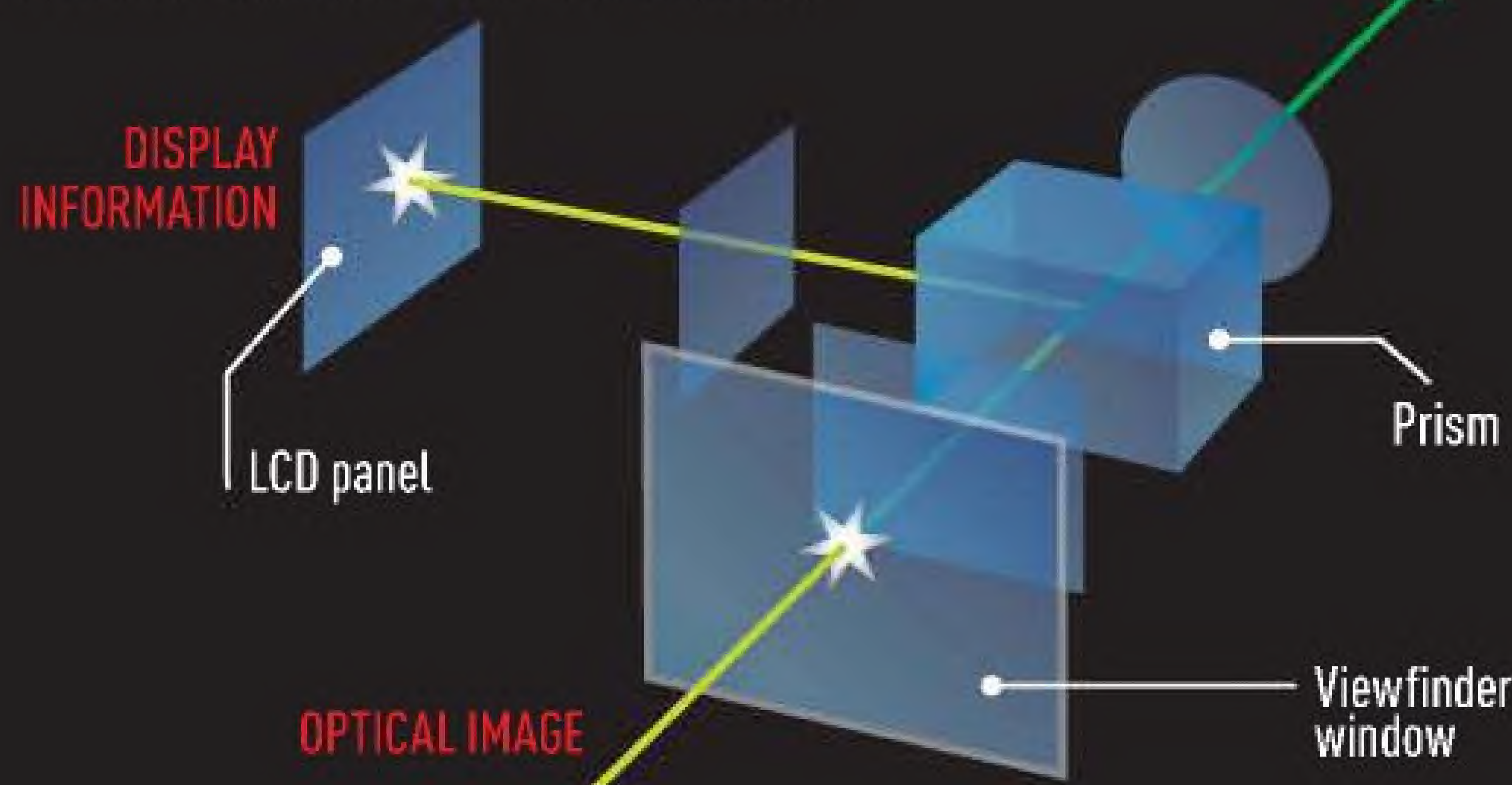
The metering is a 256-zone system with multi, spot and average settings. Exposure compensation is slightly limited at  $\pm 2\text{EV}$  in  $\frac{1}{3}$  intervals, while bracketing is available for exposure and also for ISO, dynamic range and film simulation mode.

Focusing is contrast-based with a choice of 49 selectable points or multi-point to allow the camera to autoselect. For low-light shooting there is an AF lamp and also a choice of single, continuous and manual focusing, with a manual focus ring around the lens barrel, although it uses an electronic connection to actually adjust the focus.

The X100 does feature the full array of exposure modes, including program, aperture priority, shutter priority and manual, but due to the 'traditional' placing of the shutter and aperture controls it may not be immediately obvious. Both the shutter dial on the top of the camera and the aperture ring around the lens barrel feature an auto setting. When both are set to auto the camera operates in program mode; with one set it performs either aperture or shutter priority.

There are no scene modes here, but there is a set of film simulation modes. These modes adjust the colour of the image, with a choice of Provia, Velvia and Astia effects to match the colours of the corresponding Fuji films, plus monochrome modes with a choice of red, green and yellow filters, and a sepia mode. These can be set for JPEG

### HYBRID VIEWFINDER SYSTEM



**The film simulation modes allow you to recreate classic Fujifilm looks, and although not that different from standard colour modes, they are fun to use**

## FEATURES IN USE

### HYBRID VIEWFINDER

**THE HYBRID** viewfinder is a unique feature and one that has made this camera such a talking point. It allows users to choose between a traditional optical view and a modern electronic view. Many users are put off bridge cameras and compact system cameras by their use of electronic viewfinders, but with this system they will have the option of using an optical view. The benefits of the electronic view are the ability to see the scene as it will appear in the final image, from the exposure, colour effects and even the composition, as it allows a 100% view. The downside, however, is the artificial nature of this view, the lag (however slight) and that the image you see is darker than an optical view. The optical view here is not through the lens

so although it is nice and bright, it is not as accurate, even with the digital framing marks. It also offers little warning of a wrongly metered or exposed scene.

You can swap easily between the two modes by pulling a lever on the front, which looks like an old self-timer switch. The system works much like a brightframe viewfinder. However, instead of the brightframe projecting cropping marks, the parallax mirror projects a digital image into the viewfinder. For the optical viewing mode this is the framing points and the shooting information. But when the lever is pulled and it swaps to the electronic viewfinder, a shutter comes over the front of the viewfinder window and the full image is projected into the view from the sensor.





shooting or applied post-capture using the in-camera raw conversion. Raw files shot in film simulation mode will retain the effect in the preview, but will need to have it reapplied if processed in the provided Silkypix software. A handy method is to shoot in a combination of raw and JPEG with the simulation mode on. In this way you get a processed JPEG and an original raw file, should you decide against or want to change the effect. In the menu there is also the ability to control the dynamic range, with a choice of 100%, 200% and 400%. However, an ISO of 800–6400 is required to use the 400% setting, and ISO 400–6400 to use the 200% setting.

For bright conditions or creative work the camera features a built-in ND filter that reduces the exposure by 3EV. Although the shutter dial shows a maximum of 1/4000sec, this is only achievable at apertures of f/8 and above. Due to the distance the leaf shutter has to cover, a maximum of just 1/1000sec is possible for the larger apertures.

Despite its looks the X100 even includes a built-in flash, although a low-powered one, which Fujifilm quotes as having a coverage of 9m @ ISO 1600, which equates roughly to a guide number of 2m @ ISO 100. It does provide slow sync and red-eye reduction, and is handy for fill-in or close-up work. There is also a hotshoe mount, which is designed for one of the two new Fujifilm EF-20 (GN 20 @ ISO 100) and EF-42 (GN 42 @ ISO 100) external flashguns. Other accessories include a lens hood to allow 49mm thread filters to be attached and a leather quick-shot case.

The camera uses SD cards and is compatible with SDHC and SDXC types for larger storage. For continuous shooting the X100 allows a 5fps or 3fps burst of up to ten JPEG images or eight raw images. Individually, the write times appear fairly slow: using a SanDisk Extreme Pro SDHC card, it takes around 2secs for a JPEG and up to 5secs for raw+JPEG. The camera is completely locked down during writing, with no access to the menu or focusing. There can also be a delay in waking the camera when it has been inactive for a preset amount of time. Even with fast start-up selected, it can take 2–3secs to power back up. This time is reduced, however, by formatting the card.

9/10

### BUILD AND HANDLING

The X100 is relatively large by compact standards and compares more naturally with a compact system camera. The size is down to the restrictions of space to fit the large APS-C sensor on board, but also because if the camera were any smaller it wouldn't have the same authority. With its current size it compares to an old rangefinder, although it is still significantly smaller and lighter than the recent Leica M9. The body is solid, weighing 445g with battery, and features die-cast, magnesium-alloy top and bottom panels. Dials on the top and front are metal, but revert to plastic for the back panel and the focus mode selector on the side.

The camera is generally flat and therefore has no pronounced grip. There is a small



ridge on the front and the textured plastic material of the main section allows you to keep a fairly secure hold, although using one-hand is not recommended. The lens is quite small and stubby, so you need to take care not to let your fingers cover it when adjusting the aperture. Being a sealed unit, there is less concern about dust getting on the sensor, hence no dust-reduction system in operation.

The dials on the top of the camera are large but reassuringly stiff to turn, but due to

**Average metering setting works well for landscapes, maintaining highlight detail. This scene needed just a slight curves boost to bring out the shadows**  
f/11, 1/280sec, ISO 200

their protrusions they are still easily knocked and moved when taking the camera out of a pocket or bag and this can easily go unnoticed until after you have taken a shot. Some form of push-button lock would be handy, especially on the exposure-compensation dial, as it sits right on the edge of the body. It is a shame the buttons on the back weren't kept to the same style as the dials on the top but the main buttons are still functional.

The main let-down here is the multi-directional, rotating D-pad. Although I freely admit that I never really got on well with these controls, this one is extra fiddly, with the central Menu/OK button requiring the use of a fingernail to press it due to its size and the fact it is hardly raised from the surrounding panel. There is also no dedicated ISO button – it can be chosen as a use for the function button, but this then means accessing the menu for the film-simulation modes. Changing the autofocus point is also a more complicated process than it should be, requiring a holding down of the AF while changing the point on the D-pad.

8/10

### AUTOFOCUS

The autofocus system is contrast-detection-based but benefits from being optimised for use with just the one lens – and a nice, wide, bright lens, at that. In regular lighting it is quick and accurate at finding focus and is certainly better than many advanced compacts on the market. For its documentary-style shooting, low light is an area in which the X100 should excel but, although the AF illuminator helps, in difficult light the camera struggles and fails to find focus where an entry-level DSLR wouldn't have had an issue.

For such a wide lens it has a long minimum focus distance of 80cm. Although the lens will go down to 10cm it requires you to switch on the macro mode but, when cameras such as the Canon

**The monochrome film modes are great for documentary or city shots such as this one**  
1/110sec at f/11, ISO 200





➔ PowerShot G12 offer focusing down to 1cm, even this seems somewhat limiting. Using the manual focus feels a little disconnected from the lens due to the electronic control of the ring, and when in the macro focal lengths it takes an extremely exaggerated amount of turning to get down to the closest focus distances.



## WHITE BALANCE AND COLOUR

The white balance offers a choice of seven presets and an auto setting. There is also a manual Kelvin value selection and a custom setting. The auto white balance (AWB) setting produces very natural colours and doesn't try to overcompensate – evening colours remain slightly cool, and tungsten lighting retains a warmer glow. For complete neutrality the presets cover all the main requirements, and there's even an underwater setting for shooting in aquariums or perhaps as a hint that an underwater case might be made available.

The JPEG images from the X100 are very natural in their colouring, much like the processing you would expect from a high-end camera. Of course, should you wish to produce more images with greater impact straight from the camera, there is the range of film-simulation modes. Film simulation isn't a new thing; in fact, it has been present on many Fuji cameras. However, it seems more relevant here. Fujifilm has a selection of well-known film brands and being able to recreate them in such a traditional-looking product is very satisfying. Although the colours achieved by the branded film modes are not a million miles from the more standard vivid, soft focus and standard colour settings found on most advanced cameras, they do seem to replicate their film types admirably. The monochrome modes are also very useful, thanks in part to the choice of coloured filters that can be applied. Again, this is nothing new for an advanced compact, bridge or DSLR, but shooting in black & white suits this camera and its documentary-style abilities.



## NOISE, RESOLUTION AND SENSITIVITY

The quality of the image, in terms of noise and resolution, is perhaps this camera's biggest sell, and ensuring that Fuji had got it right could have been one of the reasons this camera has taken as long as it has to come to market. The pairing of the lens with the sensor is intended to allow the X100 to control the distortions and aberrations more effectively and produce great-looking images. The good news is that it doesn't disappoint. Detail is impressive, reaching up to 24 on our chart from the raw file, and 22 from the JPEG. This is what we would expect from a DSLR with a 12-million-pixel sensor; however, both the Samsung NX100 and Sony NEX-5 offer more than 14 million pixels and have very similar ➔

# Facts & figures

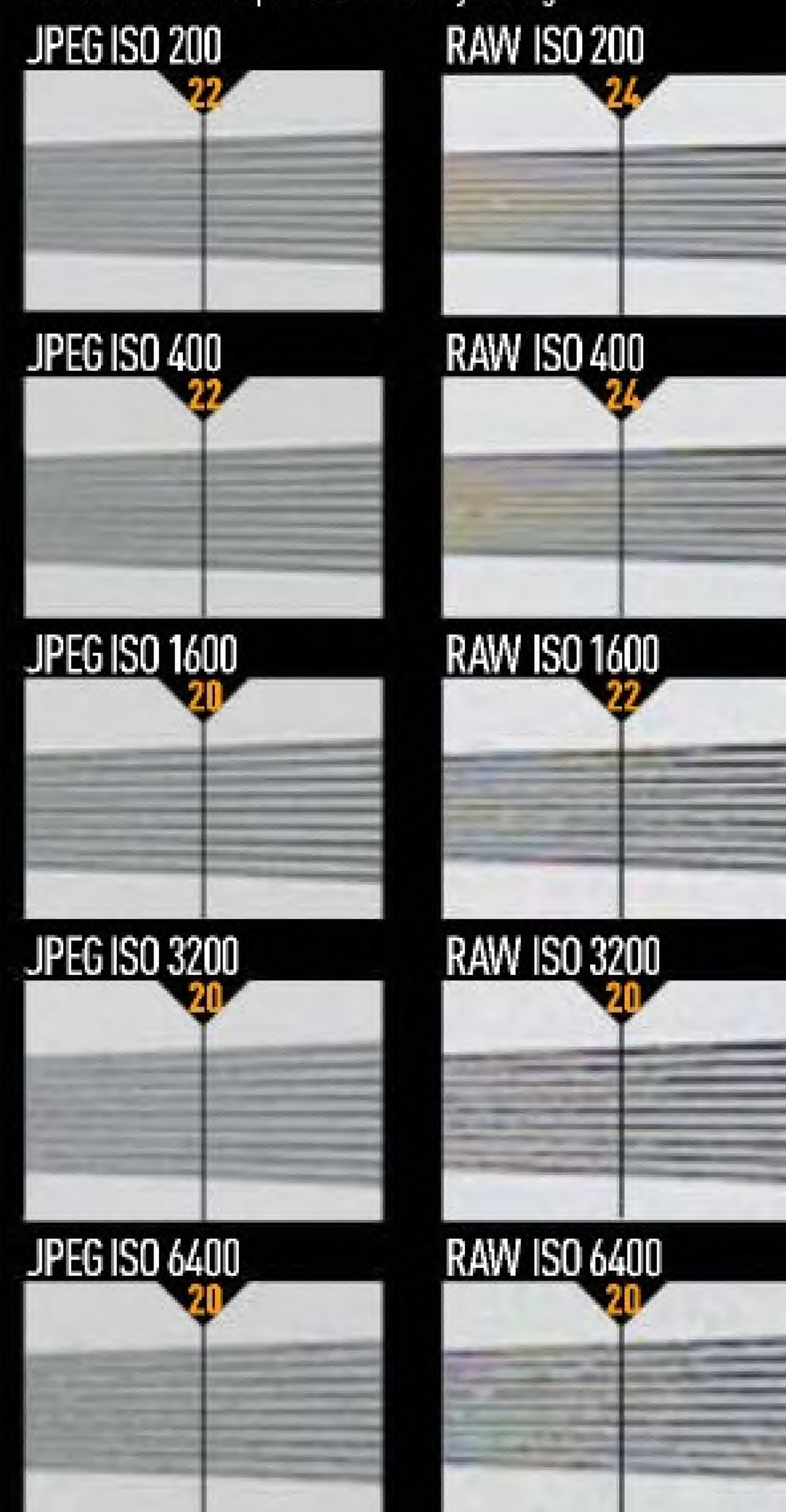


<b>RRP</b>	£999
<b>Sensor</b>	12.3-million-effective pixel CMOS
<b>Output size</b>	4288x2848 pixels
<b>Lens</b>	23mm f/2 (35mm equivalent)
<b>File format</b>	JPEG, RAF (raw), MOV
<b>Compression</b>	2-stage JPEG
<b>Colour space</b>	Adobe RGB, sRGB
<b>Shutter type</b>	Mechanical leaf shutter
<b>Shutter speeds</b>	30-1/4000sec, plus bulb (max 60mins)
<b>Max flash sync</b>	N/A
<b>ISO</b>	200-6400 (100-12,800 expanded)
<b>Exposure modes</b>	Program, aperture priority, shutter priority, manual
<b>Metering system</b>	256-zone TTL, multi, spot, average
<b>Exposure comp</b>	±2EV
<b>White balance</b>	Auto, 7 presets, custom, manual, WB shift
<b>White balance bracket</b>	N/A
<b>Drive mode</b>	3-5fps
<b>LCD</b>	2.8in, 460,000-dot LCD
<b>Viewfinder type</b>	Hybrid optical/electronic viewfinder
<b>Field of view</b>	90% optical/100% electronic
<b>Dioptr adjustment</b>	-2 to +1 dioptre
<b>Focusing modes</b>	Single, continuous, manual
<b>AF points</b>	49-point system (contrast-detection-based)
<b>DoF preview</b>	No (via EVF)
<b>Built-in flash</b>	Yes
<b>Video</b>	720p HD, 24fps, MOV (H.264)
<b>External mic</b>	No
<b>Memory card</b>	SD/SDHC/SDXC
<b>Power</b>	Rechargeable NP-95 Li-Ion
<b>Connectivity</b>	USB 2.0, HDMI
<b>Weight</b>	405g (excluding battery)
<b>Dimensions</b>	126.5x74.4x53.9mm

**FUJIFILM UK Limited**, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. Website: [www.fujifilm.co.uk](http://www.fujifilm.co.uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Fujifilm X100. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The 35mm equivalent view from the lens is wide enough to take in a range of subjects, from macro and portraits through to buildings and cityscapes, and delivers impressive sharpness





## FOCAL POINTS

### Hotshoe

The X100 features a standard hotshoe to allow the attachment of one of two Fujifilm external flashguns

### Shutter control dial

The shutter control sits on its own metal dial on the top plate, with an A setting to allow for aperture priority or program operation

### Viewfinder

The hybrid viewfinder allows an optical view or, at the flick of a switch, a full electronic view from the sensor

### D-pad control

The multi-directional pad also features a rotating outer ring and central menu/OK button



Camera shown actual size

### Fixed 23mm f/2 lens

The lens is a fixed-focus Fujinon f/2 unit with a 35mm equivalent focal length. It features a manual aperture ring and electronically controlled focus ring.

### EXR dynamic range

The dynamic range can be boosted to bring more detail to the highlights and shadows with the increased 200% or 400% settings, but these require a minimum of ISO 400 to use.

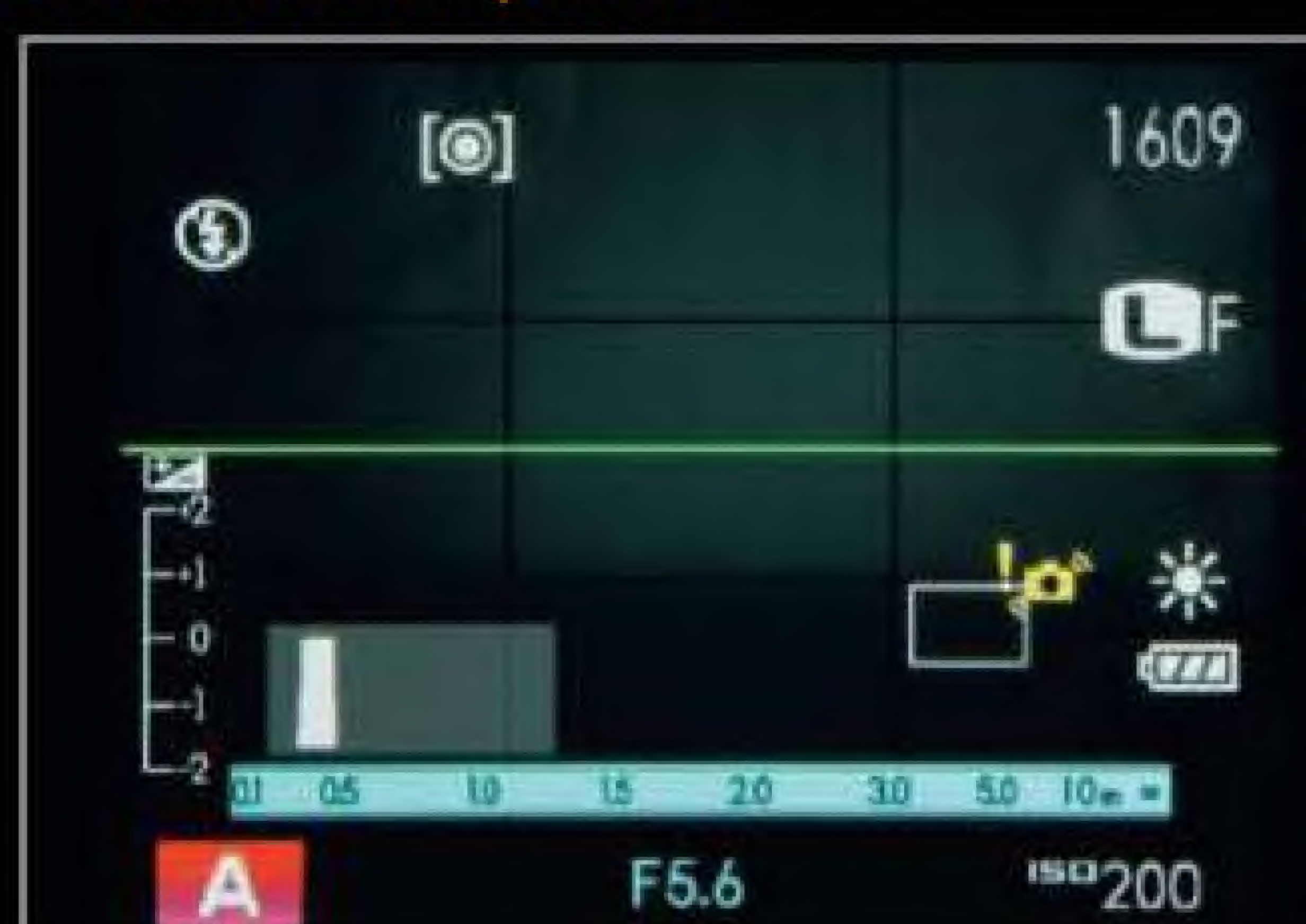
### APS-C sensor

Uniquely for a compact, fixed-lens camera, the X100 features an APS-C-sized sensor that is more commonly found in DSLR and some compact system cameras.

### Raw shooting

The X100 allows 12-bit raw capture in its native RAF raw format and comes with Silkypix raw processing software for extensive development options.

### Custom shooting mode



### Info screen



### Optical view







The wide aperture range and large sensor allow an impressive control over the depth of field

resolving capabilities. At higher ISO values the resolution holds very well, remaining at 20 at ISO 6400. It seems slightly odd that neither the low ISO 100 nor high ISO 12,800 values can be accessed in raw mode, and it means we can't see just how much noise is present, but the processing has certainly done a good job as the images still look very impressive and keep a resolution value of above 18.

In the JPEG files there are signs of luminance noise creeping into images from ISO 800, and becoming more pronounced at ISO 6400. From the raw images we can see that colour noise is present at ISO 3200 but the processing in the raw software, as with the JPEGs, has no problem removing it.

28/30

## METERING

The 256-zone metering system copes well with a range of scenes. I found the multi and average modes useful for different types of scene; the average tended to give the more even exposure, while the multi setting often required a negative exposure compensation of around  $\frac{2}{3}$  stop to avoid losing any highlight detail. Using the multi setting, there was a significant change in the exposure as the horizon was raised and lowered in the frame, showing a definite tipping point when the priority switches between sky and foreground. The spot metering is also a handy addition and appears to provide around a standard 2.5% coverage. The EXR expansion settings seem to provide greater detail in the shadow areas, but only a slight change in the highlights.

7/10

## DYNAMIC RANGE

Although we don't currently have the hard data on the dynamic range values for the X100, its performance appears to be on a par with many of the entry-level DSLRs we have tested, suggesting a dynamic range of around 11EV. The EXR expansion modes allow this to be optimised. This performance certainly shows the benefit of using such

a large sensor and is far better than most compact cameras could produce.

8/10

## VIEWFINDER, LCD, LIVE VIEW, VIDEO

The X100's viewfinder system is a clever design and will give the makers of mirrorless cameras something to think about. However, it has some flaws. The viewfinder is activated with an eye sensor, although the correct view mode must first be chosen and it is not immediately obvious if you're not in the right one. When using the optical view, the electronic crop marks provide a less than accurate composition, which can cause objects to creep into your frame that you thought you had avoided. The full electronic view is then the natural choice for accuracy as not only does it give 100% coverage but it also allows you to see a scene as it will be saved, including any film-simulation effects. In bright conditions, however, I found it difficult to see clearly so I swapped back to the brighter optical view or the rear screen.

The LCD screen, although not the largest at 2.8in, is still a decent size and offers a crisp resolution and an impressive angle of view, making it easy to use even from extreme angles. However, there isn't an auto brightness sensor and it is necessary to increase the screen brightness for outside viewing. Due to the camera's size and shape, more than the viewfinder itself, I often used the rear LCD screen for composition out of habit. This is very effective and has little effect on the process – aside from slight stability issues. It also allows more covert street photography to be taken without attracting attention by holding a camera to your eye.

Although video was never going to be a priority for the X100, its abilities seem slightly basic by today's standards. While the MOV (H.264) format means decent compression, it only offers 720p resolution at a single, though filmic 24fps. Its clip length is also limited to 10mins, which has now been surpassed by most advanced cameras.

7/10

# Competition



Leica X1

TESTED AP 24 APRIL 2010



Samsung NX100

TESTED AP 11 DECEMBER 2010

**THE X100** is never going to be a mainstream camera, so it competes most with cameras that are as much icons of design as photographic tools – those such as the Leica X1, which is around £400 more expensive. The X1 shares a fixed 35mm equivalent lens but has an f/2.8 aperture. It lacks a viewfinder and the ISO range of the X100, but the red dot of the Leica symbol is often a swaying factor for many camera fans. For practical use the X100 must be compared to a compact system camera. The Samsung NX100, for example, also offers an APS-C sensor and full manual control. Although it doesn't have the classic design or metal bodywork, it is slightly smaller than the X100, offers the ability to change the lens and costs nearly £700 less.

# Verdict

**LIKE** most photographers who saw the early prototypes of the X100, I couldn't wait to use it and even considered buying one. Having now spent some time with the camera, it certainly has its charm and has more than proved itself on its image quality. However, the general handling is not quite as flawless as I had hoped. The novelty of the viewfinder does wear off, although if I had to choose between losing the optical or EVF functionality I'm not sure I'd want either to go as both came in useful at some point.

For anyone with a real love of cameras, you can't help but enjoy shooting with the X100 and it is ideal for street photography, travel or documentary-style shooting. For a fixed-lens camera it is quite expensive, but those looking for similar features will most likely be considering a compact system camera, so we have tested the X100 as one here.

I think, perhaps, in the spirit of commercialism, there is room for two additional cameras in this form: one, lower priced, with possibly a standard EVF, a smaller body and smaller sensor; and one larger, premium model with a bigger, fully metal body, a full-frame sensor and removable lens.



	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	7/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									



## Professional Viewfinder Loupe



- Designed for 3.0" 4:3 aspect ratio LCD screens, compatible with 3:2 ratio screens.
- Two viewing modes – magnification and standard.
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- Screen protector supplied.
- Easy to fit and remove.

Pro Quality LCD Viewfinder Loupe for shooting video on a DSLR camera.

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Two viewing modes are provided. Magnification mode provides a 3x view of the LCD via a focusable lens with a comfortable rotatable rubber eyecup. Simply flip up the eyepiece to switch to standard mode that provides a hooded direct view of the LCD.

The viewfinder loupe attaches to the camera using a supplied screen protector. The screen protector attaches to the camera, the loupe then clips onto the screen protector and can be fitted and removed at any time.

When the loupe is not in use the camera benefits from the installed screen protector.

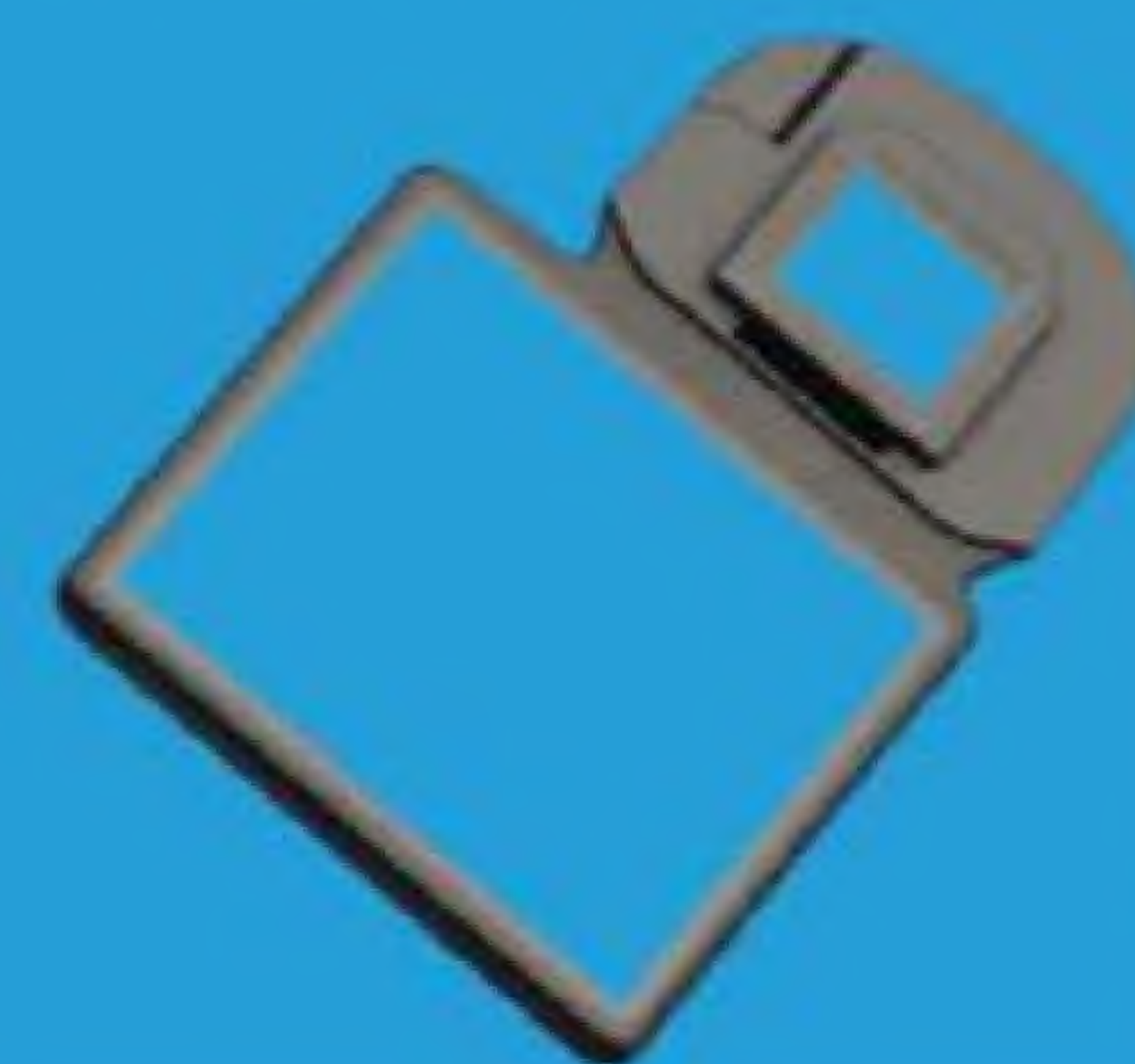


## GGS Pro Removeable LCD Protector

The GGS Pro Removable LCD Protector is a new range of high-clarity glass LCD protectors for Canon and Nikon DSLRs.



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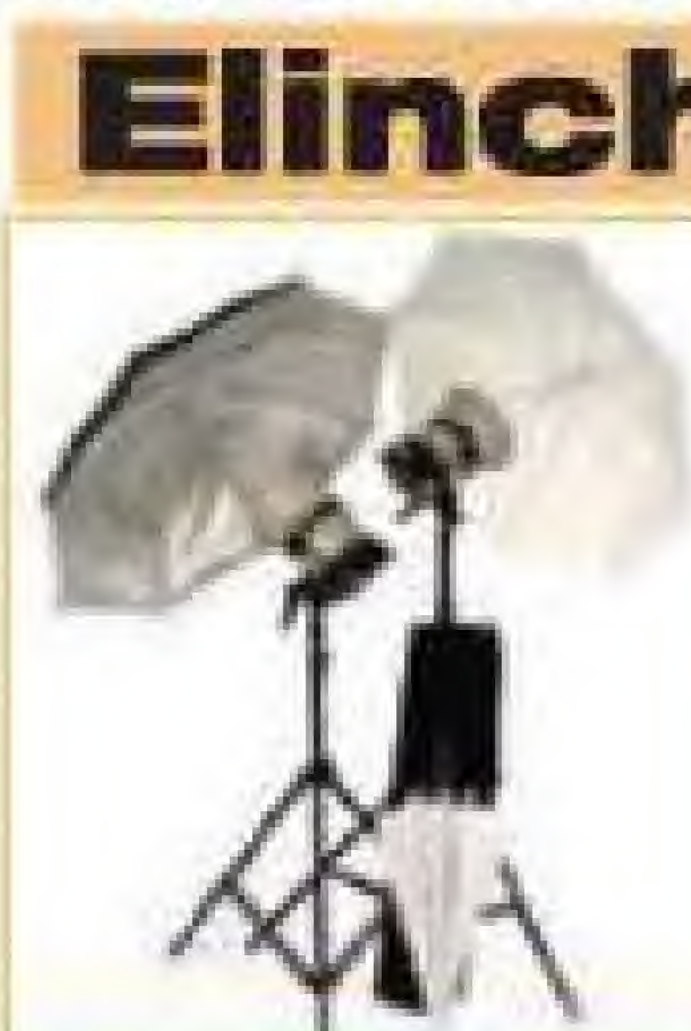
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### Interfit

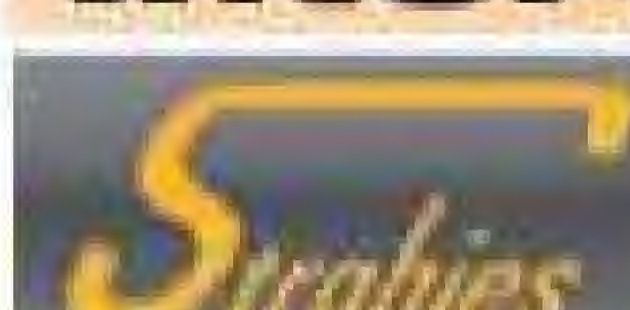
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## INFRARED

Triggering a flash using infrared (IR) works in the same way as using a TV remote control and operates in the invisible infrared part of the light spectrum. An IR trigger is present on most current DSLRs, while IR slave units are found on most flashguns. If this is true of your kit, no further outlay is required. If it is not, an IR trigger can be bought as a separate unit for those cameras without one.

The infrared wavelength of light is longer than visible light and its use does not affect the image. Handily, output can be altered using the manufacturer's native TTL metering. However, infrared triggering is not without its limitations. Before using this method, any obstructions between the camera and flashgun must be removed because the two units have to be in direct line of sight. The range of communication is limited up to around 30ft (around nine metres) and can be even less outdoors. Its reliability is also affected by bright and direct light, which can interfere with the communication between the flashgun and camera. In use, the infrared slave unit on the flashgun, which is usually found on the front beneath the flash head, must face the camera. This often means swivelling the flash head around at least 90°.

## RADIO FREQUENCY

Radio frequency is the most versatile method for firing wireless flash. It makes use of a radio trigger and slave unit, both purchased separately. The trigger is attached to the camera's hotshoe and uses radio waves to communicate with the slave unit attached to the flashgun. It has a greater range than infrared, and in some cases can be as much as 11,600ft (around 490 metres). Radio waves are not affected by light or obstacles as much, so flashguns can be used in bright light and even placed on the other side of a wall or tree. Some of these systems are inexpensive, at around £50 for a trigger and slave unit, although the long-time industry leader for reliability and effectiveness has been the PocketWizard, which is more expensive. Most photographers who regularly use off-camera flash opt for the PocketWizard, perhaps buying cheaper flashguns to offset the cost.

The best options for radio triggers include:

**POCKETWIZARD PLUS II** £325

**POCKETWIZARD MULTIMAX** £230

**ELINCHROM SKYPORT** £100

**HAHNEL COMBI TF** £62

**QUANTUM FREEXWIRE** £270

AP explains...

# Wireless flash

**Tim Coleman** looks at how you can broaden your lighting set-ups using just your camera's hotshoe port and a flashgun

**SOME** of the most basic methods for triggering flash involve wires. Most photographers who use off-camera flash know that if there is one thing that will compromise your professionalism, and put your camera kit and subjects at risk, it is a hazardous network of wires. I once livened up a photo shoot – for the wrong reasons – by tripping over a studio flash wire. Fortunately, as a keen cricketer, I was able to catch the unit as it tipped towards my startled model. A much better and safer option, therefore, is to remove the wires.

We are currently seeing wireless technology enhance the way we share and upload our images, but it has long been used by both amateur and professional photographers to control off-camera flash. Lighting quality is greatly improved by removing the flash from the camera, and it gives a much more flattering light for portraits. Furthermore, a number of flash units used together offer greater versatility and more sophisticated lighting

possibilities. A wireless set-up can offer a greater range, too, with some systems offering control at up to 1,600ft (around 490 metres) from the flash.

The number of wireless options available encompasses all levels of budget and sophistication of set-up. A wireless flash system can range from a lone off-camera flash to a theoretically limitless number of flash units, each with individual manual exposure control. The good news is that if you own a camera with a hotshoe mount (which includes all DSLRs, compact system cameras and a few compact cameras) and a flashgun, your kit already has the potential for wireless functionality. Indeed, you may not need to buy any further accessories. Of course, the level of control, versatility and reliability of output will be affected by the type and sophistication of the system, but wireless flash doesn't have to be costly or confusing.

Wireless flash can be triggered via infrared, radio frequency or slave.



## WIRED

Although not a wireless option, a good alternative to a single off-camera flash set-up is to use a wired connection, via a camera's PC socket or hotshoe. This is a good alternative because using a flash off-camera, even when held at arm's length, makes for more flattering light. Most camera manufacturers provide their own connections and these offer TTL flash control. Other low-cost alternatives require aperture priority or manual control flash operation.



## SLAVE TRIGGERS

These devices transform basic and inexpensive flashguns into wireless units. The triggers are attached to the bottom of a flashgun and work by firing the flash when a sharp change in visible light (that is, a flash) is measured. As they respond to and work using the light spectrum, just like infrared, slave triggers also have a limited range and can be compromised by bright light.

They are good options for use with DSLR cameras and older flashguns that lack a slave unit. Furthermore, for those starting out and on a budget, the triggers typically cost under £15 per unit. One slave trigger is required per flashgun.

**HAMA SLAVE UNIT** £12

**KAISER K1501** £19

Non-brand options are also available on [www.amazon.co.uk](http://www.amazon.co.uk) from £6.



No flash



With flash

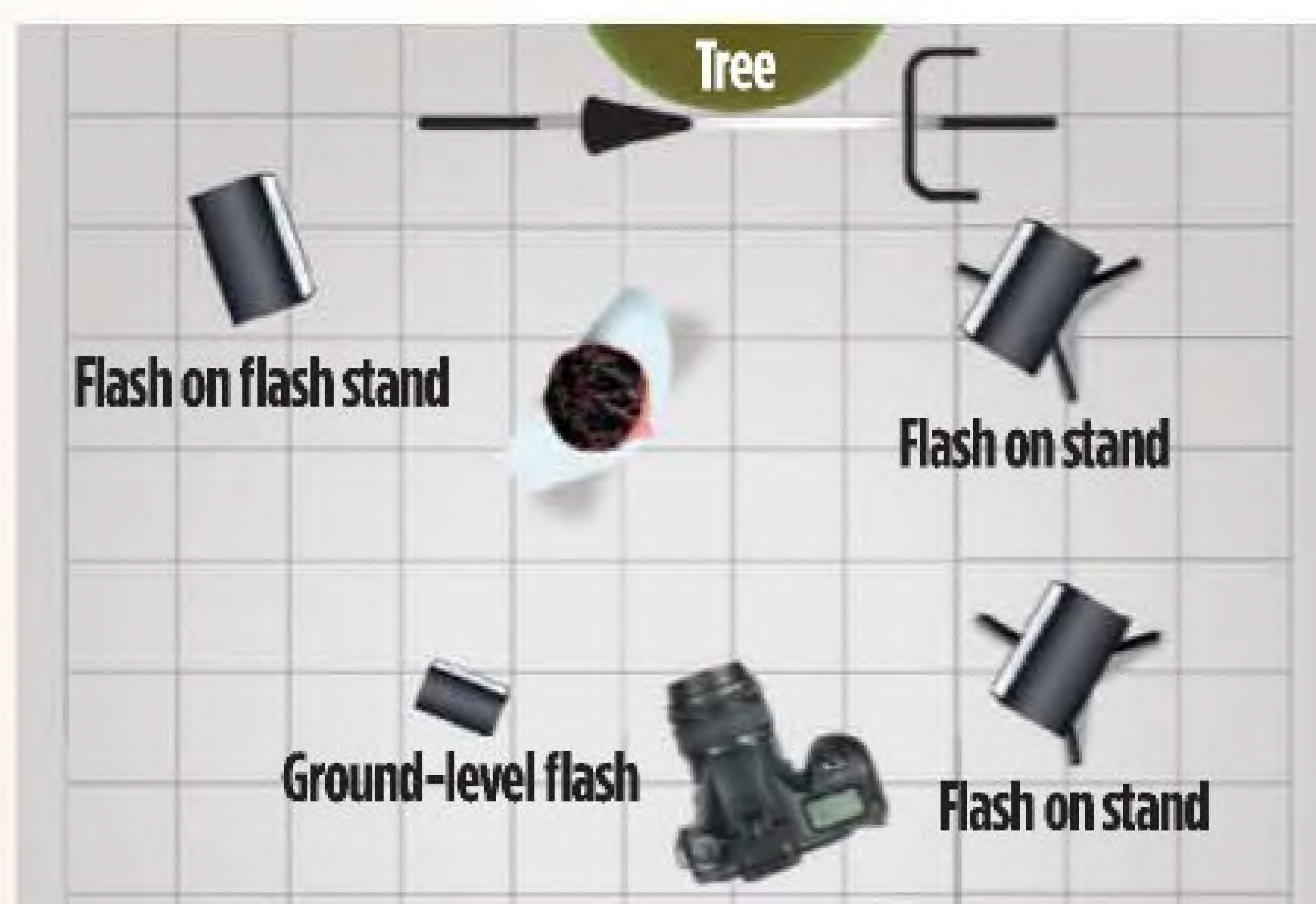


# Using off-camera flash

**Tim Coleman** looks at how multiple flashguns can transform your lighting and how to control them in-camera

**A NUMBER** of cameras now offer wireless control in-camera. This includes most Nikon DSLR models, all current Canon DSLRs and a number of Olympus cameras, including the XZ-1. The flash can be controlled from the camera without the photographer having to change the settings on the flashgun itself. In complicated set-ups where the flash can be some distance from the camera, this can be very useful.

In this example I am using a Canon EOS 7D to control four flashguns wirelessly using infrared. While all camera manufacturers offer proprietary flashguns, there are a number of options available from independent companies like Metz, Nissin and Sunpak. On all flashguns, there are two main ways to change the output. The first is to use the manufacturer's native through-the-lens (TTL) metering, which in Canon's case is known as E-TTL. Like most metering systems, there are a few options available. It is easiest to keep the TTL metering set to evaluative, and to use flash-exposure compensation to make any adjustments.



**'Keep TTL metering set to evaluative and use flash-exposure compensation to make adjustments'**

**Armed with flashguns, you can achieve good-quality lighting anywhere. The flashguns are a lightweight option, too**

The EOS 7D allows me to adjust up to  $\pm 2\text{EV}$ . The second option is to change the output on the flashguns manually, at up to 8EV difference.

A further option is to assign the flashguns to groups rather than control them individually. The EOS 7D offers up to three groups (A, B and C). Each flashgun can then be controlled simultaneously within its group. For instance, in a four-light set-up, two flashes lighting the subject can be set to group A, with two flashes in the background as group B. If the background is too dark, then all group B flashes can be boosted together in-camera using flash-exposure compensation up to 2EV. A flash output ratio can be set between the two groups, with one flash group up to eight times as powerful as the other.

To fire the flash via infrared, the pop-up flash must be up. Canon models are set to first curtain flash as a default, which means the signal is sent at the start of the exposure. I can turn the built-in flash off so it only sends a signal via infrared.





1 NO FLASH

This is a scene at dawn, with the morning light just beginning to brighten the overcast sky. It offers little light and without flash this shot requires a high sensitivity, fast aperture and slow shutter speed. This pushes the performance of the camera to its limits and, as a result, the image quality is not great. More importantly, the lighting is not right: the light from above is casting large shadow areas on the subject. We need to use flash to brighten the scene and fill in those shadow areas.



2 ON-CAMERA FLASH

Shooting this scene using on-camera flash is not ideal for two reasons. The first is that the flash output combined with the distance from the subject means the lighting is limited. The second is that the light it gives is unflattering and casts some unwanted shadows.



3 ONE FLASH, OFF-CAMERA

For this shot I have set up a flashgun on a lightstand to the right of my subject and set it to slave, group A, and Canon's E-TTL evaluative mode. This will give much more flattering light and balance out the shadows cast by the light above. However, this casts other shadows. To reduce unwanted shadows, I have used a Lastolite softbox. Lastolite has a range of softboxes designed for flashguns (for more details visit [www.lastolite.com](http://www.lastolite.com)).



4 TWO FLASHES, OFF-CAMERA

I have set up a second flash on the floor between the subject and the camera, and set it to group B. I can now set a power ratio between groups A and B. As the second flash is meant to be used as a fill light to remove the shadows cast by flash number one, I set the power ratio of group A to group B as 4:1. This can be tweaked at any point up to 8:1. Also, it can be in favour of either group.

Built-in flash func. setting	
Shutter sync.	1st curtain
E-TTL II	Evaluative
Wireless func.	
Channel	1 ch
Firing group	(A:B)
Clear flash settings	
Test flash firing	

Any of four channels can be selected to prevent accidental triggering of other users

5 FOUR FLASHES

The first two flashes illuminate my subject, but the background is now too dark so I have added another flashgun on a stand to the right of the tree, and a fourth on the rocks on the left. The two flashes illuminate the bike, and cancel out most of the shadow cast by the other flashes. The flash on the left also lights up the rocks a little. I have set the flash on the left to group A as the stronger flash, and the flash to the right of the tree to group B as a fill light.





# AskAP

Let the AP team answer your photographic queries

## LENS FOR ALL SEASONS

**Q** I am getting back into photography after a break and am in the process of buying a Canon EOS 60D. However, I am slightly confused about which lens to buy with the camera. Most of my photography will be portrait and low-light work, with the potential for some landscapes. I am looking at Canon's EF 35mm f/2, EF 50mm f/1.4 USM and Sigma's 30mm f/1.4 EX DC HSM lenses. Can you offer some advice? **Ian Miller**

**A** When you say you are coming back into photography, I'm guessing it's from the days of film cameras when SLRs were paired with prime standard lenses, namely a 50mm optic. A 30mm or 35mm lens gives roughly the same angle of view as a 50mm lens would have on your older film cameras because of the 1.6x multiplication factor – a result of the camera's sensor being smaller than 35mm film. A 50mm lens gives an angle of view equivalent to an 80mm optic. While such a lens would be great for portraiture, it would not be so good for landscape photography, so one of the wider lenses you mention would be a better bet – the Sigma, probably, because of its wider aperture.

Times have changed, though. Most DSLRs are available with inexpensive, good-quality, standard zoom lenses covering a focal length range equivalent to 28–80mm on a film camera. If you can get the EOS 60D with a lens to cover your landscape needs then I would plump for a Canon 50mm optic for the low-light stuff. This doesn't need to be the more costly f/1.4, as the cheaper f/1.8 is also excellent. Alternatively, if you want one prime lens to cover all situations, the Sigma 30mm f/1.4 is good. Just be aware that you might not be able to do everything you want with just the one lens. **Ian Farrell**



## SHUTTER-LIFE EXPECTATIONS

**Q** I have recently ventured into digital photography with a Canon EOS 10D and EF 70–200mm f/4 L lens, both bought second-hand from the London Camera Exchange. Can you tell me what shutter life I might expect from the camera? **Alan Porter**

**A** The Canon EOS 10D was a seminal camera when it arrived on the scene in 2003, and I'm sure it will serve you well. Sadly, it's not possible to see how many shutter actuations the camera has already made (you can only do this with EOS-1-series cameras), but the Canon service department can do this for you in a service (which costs £153) or a check-up (which

costs £60). Call 0844 369 0100 for more details.

Canon tells us it doesn't officially quote shutter life for the double-digit models, but if you search for the shutter life of an EOS 10D on the internet you get answers varying wildly from 50,000 to 100,000 shots. However, unless yours has had particularly high usage, you should be fine.

**Ian Farrell**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## f/AQ

### On the straight and narrow

Some people are better at keeping horizons level than others, but unfortunately I am not one of them as my landscapes are plagued by unnatural-looking slopes. However, there are strategies you can adopt to help the situation.

First, be aware of whether you tilt

### TRIPOD CHOICE

**Q** I recently decided to invest in the superb Canon EOS 7D to go with my Canon EF 24–105mm f/4 L lens, which I previously used with my old EOS 400D. The problem now is my tripod. I have been using an excellent Manfrotto entry-level lightweight model, but my new camera and lens are simply too heavy.

I enjoy landscape and travel photography and I live within striking distance of the Lakes and the Yorkshire Dales, regularly walking at weekends. Can you recommend a tripod that is light, yet strong enough to do the job and won't give me a hernia, and can be transported easily enough in a suitcase? I'm happy to pay a bit extra for the right model.

**Alan Madeloso**

**A** If weight is a priority, look for a carbon-fibre tripod. It's a much lighter material than aluminium and just as strong. It doesn't come cheap, though, so invest in something that will last a few years and give you better value for money.

All the major tripod manufacturers have carbon-fibre models in their ranges, and the maximum weight for a set of legs and a particular head is listed in the specification. Your Canon EOS 7D weighs 820g and the 24–105mm f/4 lens a further 670g, but you'll need to add the weight of the head to that to calculate the total load the legs will need to support. Allow yourself some leeway in case you want to buy a heavier lens. Try a Giottos MTL8361B (around £170) or Manfrotto 190XPROB (around £106).

As you are going to travel with the tripod, you may want to consider a ball-and-socket head, as opposed to a pan-and-tilt model. Ball-and-socket heads are sometimes lighter, and always smaller, meaning they will fit in your case more easily. Do make sure it can handle the weight of the camera and lens positioned vertically, though, as heads of a lower weight specification struggle with this. Have a look at the Giottos MH1300–652 Series II ball head (around £75) and Manfrotto's 498RC2 Midi ball head (around £92). You can also look at Manfrotto's tripod and head configurator at [www.manfrotto.com](http://www.manfrotto.com).



your head when you look through the viewfinder. I do, and it is this that causes me to misjudge whether my camera is level or not. It's a habit that's difficult for me to break, but when I do, my shots are perfectly level. A tripod also helps here, as does a hotshoe- or tripod-mounted spirit level. In fact, some DSLRs now have electronic spirit levels built into them.

Of course, there is always digital post-production to fall back on. You can rotate an image by tiny increments using software like Adobe Photoshop, Elements or Lightroom; Apple's Aperture or iPhoto; or Corel's popular Paint Shop Pro. Many of these packages have easy-to-use straightening tools designed for those of us cursed with

this handicap, although Photoshop itself is missing a more user-friendly approach. Fear not, though, as there is a way to work around this.

First, find something in the scene that you know should be level (the horizon) and draw a line along it with the Ruler tool. (This shares a spot in the toolbox with the colour-picking Eyedropper. Click and hold to access it). Now choose Image>Image Rotation>Arbitrary... and the value already entered in the dialogue box will be the correct one to level your picture. Just press Enter. And try to remember to keep your head straight the next time you look through the viewfinder!

**Ian Farrell**

The most important thing when buying a tripod like this is to try your camera on it at a good-quality local camera store before you part with your money. **Ian Farrell**

#### MANAGING RAW FILES

**Q** Regarding Graham Woodward's query in *Ask AP*, 19 March, I wondered if there are issues I should be aware of in managing different raw formats? Like many other people, I shoot raw files using my Canon EOS 5D Mark II, and process them in Adobe Photoshop CS5, Adobe Photoshop Elements 9 or Apple Aperture. By saving my post-processed CR2 files as DNG, am I sub-optimising the image? Should I routinely be using the CS5 filters to adjust lens characteristics, on the basis that only Canon's own bundled software does this automatically? **Andrew Turner**

**A** You can convert Canon CR2 raw files to Adobe's open-standard DNG format using the freely available DNG converter from [www.adobe.com/dng](http://www.adobe.com/dng) or by importing them into Adobe Lightroom with the 'Convert to DNG' option selected in the import dialogue. One of

the differences between the two file formats is that DNG files don't have to use XMP sidecar files to remember settings. This data is written into the DNG file itself, including data about the camera and lens used. This is used by Adobe software that features lens corrections to automatically apply adjustments for distortion, vignetting and chromatic aberration – namely Photoshop CS5, Bridge CS5 and Lightroom 3.

You mention using the Lens Correction filter (Filter>Lens Correction) in Photoshop to correct for these distortions, Andrew, but if you have the latest version of Adobe Camera Raw for CS5 then this is taken care of automatically at the raw-processing stage using one of Adobe's built-in lens-correction profiles. You don't need to (and shouldn't) do it again in the main application.

Aperture 3 doesn't support lens correction at the moment, but there are a couple of plug-ins that add this functionality. Look at PTLens (<http://epaperpress.com/ptlens>) and LensFix ([www.kekus.com/lensfix.htm](http://www.kekus.com/lensfix.htm)). At the time of writing, Canon's Digital Photo Professional does not even read DNG files, so the question of it applying lens corrections properly is immaterial. **Ian Farrell**

snow does, and the thicker it is the greater the effect can be. I've found that in quite thick mist the camera may need up to +1.5 exposure compensation to avoid the misty areas coming out grey. Alternatively, set the meter to manual and take an exposure reading from something reasonably mid-toned, such as old tarmac, grass or a grey card if you have one.

**Deddard replies** The only way to be sure of the exposure is a few test shots because, as already pointed out, the metering gets very confused.

**Gray 1720 replies** Be careful what you wish for – you might get it! I wanted mist and I got fog! Still, I got a few pictures, although it was harder work than I expected.

# In next week's AP

## On sale Tuesday 26 April



#### ON TEST

## THREE OF A KIND

When sensor sizes are equal, how much do images from three cameras vary? **Mat Gallagher** tests the Nikon D7000, Pentax K-5 and Sony Alpha 55

#### AP EXPLAINS

## BREAKING THE ISO BARRIER

Is ISO a redundant concept? Our photo-science consultant, **Professor Bob Newman**, investigates

#### APOY

**APOY 2011**

## APOY ROUND 2

We publish the top 30 images from our **Inside a building** round of APOY 2011

#### TECHNIQUE

## FLASH IN THE DARK

Find out how **Aaron Bennett** explores the streets at night using rear-curtain flash



© AARON BENNETT

#### ON TEST

## ICONS OF PHOTOGRAPHY

**Ivor Matanle** tells the story of Houghton's Ensignette and Ensign Midget cameras



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

## FROM THE AP FORUM

### Mist opportunities

**Gray1720 asks** I plan to go to work early over the next few weeks, so I'm thinking of coming back along the river at around dawn in expectation of lovely light, still water and lots of hanging mist. Other than remembering to set the correct white balance, are there any other pitfalls I need to be aware of?

**El Sid replies** One thing to note is that mist can throw off your meter almost as badly as



# SPI SCHOOL OF PHOTOGRAPHIC IMAGING

## STAR STUDENT

### David Maw

**ENROLLED ON:** Diploma in Digital Photography **AGE:** 59 **OCCUPATION:** Gardener **EQUIPMENT:** Nikon D300 and D80; Sigma 17-70mm, Sigma 70-300mm and Nikon 105mm macro lenses; Velbon tripod



## Student introduction

### When did you first become interested in photography?

My interest in photography first started when I was at school. I had a small darkroom at home producing black & white prints, but I was more interested in colour. At that time, colour printing at home was too difficult and expensive, so I ended up taking mainly colour slides. My interest gradually waned as I found the slides sat in their boxes and got less and less use. Then, in the late 1990s, I won a one-million-pixel digital camera.

The immediacy and flexibility of the digital process rekindled my interest in photography.

### What is your favourite subject?

Every day, as part of my work, I am surrounded by the fascinating and colourful world of nature. I particularly enjoy taking photos of flowers, insects and landscapes, and carry a compact camera with me just in case I see something interesting. Macro photography is a passion and I particularly enjoy taking shots that reveal details not readily seen with the naked eye.

### What you are hoping to achieve with your photography?

I am continually trying to improve the quality of my photographs so I can share my interest in nature with a wider audience. As well as courses, one of the things that has been very helpful in my development has been my local photo club, the Windsor Photographic Society.

### What made you decide to enrol on the course?

I was hoping to take my photography to a more advanced level, so I enrolled on the Diploma in Digital Photography with the aim of getting a better understanding of the processing of images using Adobe Photoshop.



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.



At the heart of the image

## Summing up

**WE SAY:** This is a great collection of images, David. You had a strong theme and a consistent style, which is a good thing. You are clearly passionate about insects, and to be able to combine photography with another passion is a great thing to do so we hope you can continue with this. We would have liked your self-assessment for each image to have been a little more detailed, as we would have been interested to hear your own criticisms of these images. All in all, it was a good submission and a very positive conclusion to your course.

To enrol or for more information visit [www.amateurphotographer.co.uk/spi](http://www.amateurphotographer.co.uk/spi)

Or send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU or call 0203 148 4326

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# Nikon SB-700 Speedlight

Nikon's SB-700 Speedlight flashgun aims to be easy to use yet full of advanced features



pressed. It then remains on for 15secs before turning itself off. Similarly, the flash will switch itself to standby if it is not used for 40secs, although this setting can be switched off via the in-flash menu system.

The various functions of the flash are fairly simple to navigate, with the screen and button labelling making everything fairly self-explanatory. With a nod in the direction of camera design, the SB-700 has a circular control dial with an OK button in the centre. This makes it quick and easy to scroll through the various settings. On the right of the screen is a sliding switch that adjusts the width of the light with a choice of standard, narrow and wide settings. This is in addition to the zoom button, which allows the focal length of the lens to be chosen from 24-120mm (FX). The flash tube is then adjusted to make sure that the spread of light is sufficient to cover the image frame visible with this focal length. Cleverly, the camera communicates the lens information with the flash so it can automatically pick the appropriate focal-length setting, and it will also know if a DX or FX camera is being used.

The power of the flash can be controlled either via iTTL, setting a distance (GN mode) or manually. The flash compensation, distance and power can then be adjusted using the scroll wheel.

To help spread and diffuse the light, the head has a built-in wideangle diffuser and a bounce card, and it comes with a clip-on diffusion dome and two colour-correction filters. These filters help match the colour output of the light from the flash with tungsten and fluorescent lighting.

## PERFORMANCE

With a guide number (GN) of 28m @ ISO 100, the SB-700 is slightly less powerful than the SB-600, which has a GN of 30m @ ISO 100. However, for most photographers the difference will be largely inconsequential and the SB-700 is suitable for a wide variety of photography, from still life to portraiture. Nikon claims that the light has an effective output range of between 0.6m and 20m, depending on the lens, ISO sensitivity and position of the flash zoom head. This is a reasonable working distance considering that most photographers will use the flash from only a few metres away from their subject.

With a new set of alkaline batteries the

flash recycling time is reasonable, taking around 3secs for a full-power flash. However, as the power decreases to around 1/16, it is possible to take a burst of flashes that is fast enough to keep up with a 5fps frame rate. By 1/128 power you are able to strobe the flash almost continuously, and there is a useful digital temperature gauge on the LCD screen so you can check that the flash head isn't getting too hot.

Like the SB-600, the SB-700 can be used as a remote wireless flash. However, the new Speedlight has the ability to be used as a master unit. When set to this mode it can fire other flashguns on the same channel. The flash has some very useful modes, including a quick wireless setting when in master mode. This allows you to set a lighting ratio between two individual or two groups of Nikon Speedlights. For example, a 2:1 ratio would make the Speedlights designated for group A twice as powerful as those in group B. Conversely, a ratio of 1:4 makes the group B Speedlight four times more powerful than the group A light. This is extremely useful for portrait photographers who may want to add a main keylight with a series of fill lights, which are, by their nature, less powerful.

In iTTL mode the flash uses focusing distance information, shared from the camera and lens, which enables the flash to work out the correct amount of flash relative to the aperture, distance and sensitivity. Overall exposures are good, with it being very easy to adjust the SB-700's flash compensation either in-camera or using the flash, and of course, full manual control is also available. **AP**

## DATAFILE

**RRP**  
£295.99  
**Street price**  
Around £250  
**Guide number**  
28m @ ISO 100  
**Flash modes**  
i-TTL, manual, distance-priority manual  
**Wireless**  
Yes  
**Bounce capability**  
Tilts from -7° to +90°, horizontally 180°  
**Power source**  
Four AA-type batteries  
**External power**  
No  
**Dimensions**  
Approx 71x126x104.5mm  
**Weight**  
Approx 360g (Speedlight only)  
**Accessories supplied**  
Speedlight stand AS-22, diffusion dome SW-14H, incandescent filter SZ-3TN, fluorescent filter SZ-3FL, soft case SS-700

**Richard Sibley**  
Technical writer

**LAUNCHED** in September last year, Nikon's SB-700 Speedlight is a replacement for the SB-600, which was first announced some seven years ago in January 2004. The SB-700 has a very similar control system to the top-of-the-range SB-900, and it has inherited many of this model's features. With a range of different exposure and wireless options, I was intrigued to see just how simple the SB-700 Speedlight was to use, compared to the somewhat dated SB-600.

## BUILD AND HANDLING

There is little difference in size between the SB-600 and SB-700, although the SB-700 is 1.4cm deeper. The head of the SB-700 can tilt down to -7°, up to +90° and rotate through 180°. This makes it really flexible if you want to bounce the light, or for making sure that the body of the flash is positioned so that the infrared receiver is in line with the camera when using flash wirelessly.

Like other Nikon Speedlights, the SB-700 has a green and black rear LCD screen, which is backlit so it can be seen easily. The backlight is turned on when any of the buttons on the rear of the screen is

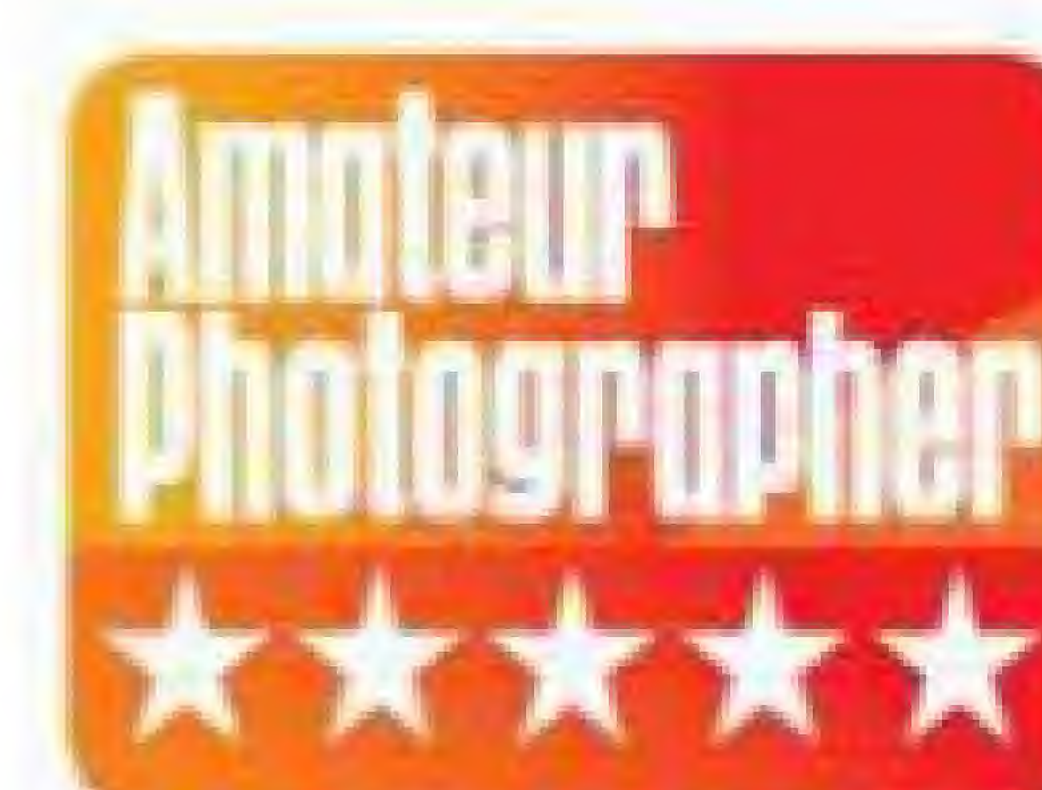
## Verdict

### IF YOU

don't already own a Nikon Speedlight for your Nikon DSLR, then

the SB-700 is a purchase you should consider. It is easy to operate, has a range of useful wireless control features and produces good exposures. At around £250, it is also £50 cheaper than the SB-900.

If you already own a Nikon SB-600 or SB-800, then the SB-700 would be an excellent addition to your wireless flash system.



**NIKON UK** 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0871 200 964. [www.nikon.co.uk](http://www.nikon.co.uk)



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CANON EOS 200 BODY COMPLETE WITH ALL ACCESS..... MINT BOXED £225.00  
CANON EOS 400 BODY COMPLETE WITH ALL ACCESS..... MINT £199.00  
CANON EOS 350D BODY COMPLETE WITH ALL ACCESS..... MINT BOXED £345.00  
CANON EOS 400D KIT WITH CANON 18 - 55 EFS LENS..... MINT BOXED £299.00  
CANON EOS 450D BODY COMPLETE WITH ALL ACCESS..... MINT BOXED £365.00  
CANON EOS 450D BODY COMPLETE WITH ALL ACCESS..... MINT £345.00  
CANON POWERSHOT G6 COMPLETE WITH ALL ACCESS..... MINT BOXED £125.00  
CANON 300 EX SPEEDLITE..... MINT CASED £89.00  
CANON 580 EX SPEEDLITE..... MINT CASED £215.00  
CANON 580 EX SPEEDLITE..... MINT BOXED £265.00  
CANON 580 EX MK II SPEEDLITE..... MINT BOXED £315.00  
CANON MR-14EX MACROFLITE RING FLASH..... MINT £375.00  
CANON MT24 EX MACRO TWIN LITE..... MINT CASED £375.00  
CANON BG-E2 BATT GRIP FOR EOS 20D/30D..... MINT BOXED £99.00  
CANON BG-E2N BATT GRIP FOR EOS 20D/30D/40D/50D..... MINT BOXED £115.00  
CANON BG-E3 BATT GRIP FOR EOS 350D/400D..... MINT BOXED £95.00  
CANON BG-E4 BATT GRIP FOR EOS 60..... MINT BOXED £119.00  
CANON BG-E5 BATT GRIP FOR EOS 450D/500D/100D..... MINT BOXED £95.00  
CANON CR-M4 PIONEER PACK FOR ALL EX FLASHGUNS..... MINT BOXED £115.00  
CANON ST-E2 SPEEDLITE TRANSMITTER..... MINT BOXED AS NEW £145.00  
CONTAX SL 300F T2 DIGITAL..... MINT BOXED £399.00

FUJI FINEPIX REAL 3D-W3 10MP HD MOVIE (LATEST)..... NEW £325.00  
FUJI S7000 FINEPIX DIGITAL 8.3MP 6x ZOOM COMPLETE..... MINT BOXED £899.00  
NIKON D1X BODY 8MP COMPLETE (VERY LOW USE)..... MINT BOXED £495.00  
NIKON D300 BODY COMPLETE WITH ALL ACCESSORIES..... MINT BOXED £999.00  
NIKON D300 BODY COMPLETE WITH ALL ACCESSORIES..... MINT BOXED £1425.00  
NIKON D90 BODY WITH NIKON 18-105 ED VR LENS KIT..... NEW/NEW £599.00  
NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES..... MINT BOXED £445.00  
NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES..... MINT BOXED £345.00  
NIKON D70 BODY COMPLETE WITH ALL ACCESS..... EXC++ BOXED £189.00  
NIKON D3000 BODY COMPLETE WITH ALL ACCESSORIES..... MINT BOXED £199.00  
NIKON D100 BODY COMPLETE WITH ALL ACES..... MINT BOXED £199.00  
NIKON SB-600 SPEEDLIGHT..... MINT BOXED £189.00  
NIKON SB-400 SPEEDLIGHT..... MINT BOXED £99.00  
NIKON SB-500 SPEEDLIGHT..... MINT BOXED £99.00  
SIGMA EM-140 DG MACRO FLASH FOR NIKON TTL..... MINT BOXED £199.00  
NIKON MB - D80 BATT GRIP FOR D80/D80..... MINT BOXED £99.00  
NIKON EH5 MAINS ADAPTOR FOR D50/70/70S/100..... MINT BOXED £49.00  
OLYMPUS 14 - 140mm 1/5.6 MICRO 43rds..... MINT BOXED £295.00  
OLYMPUS 17mm 1/2.8 FINDER ZUKO DIG MICRO 43rds..... MINT AS NEW £225.00  
OLYMPUS 11 - 22mm 1/2.8 5.5 ZUKO DIGITAL 43rds LENS..... NEW £399.00  
OLYMPUS 14 - 45mm 1/5.6 ZUKO DIGITAL..... MINT £125.00  
OLYMPUS 40 - 150mm 1/4.5 ED ZUKO DIGITAL 43rds LENS..... MINT £149.00  
OLYMPUS 40 - 150mm 1/5.6 ZUKO DIGITAL 43rds LENS..... MINT BOXED £199.00  
PENTAX K100 D BODY COMPLETE WITH ALL ACCESSORIES..... MINT BOXED AS NEW £275.00

PENTAX 18 - 55mm 1/5.6 AL WEATHER RESISTANT..... MINT BOXED £115.00  
PENTAX B34 BATTERY GRIP FOR K7..... MINT BOXED AS NEW £195.00  
PANASONIC 7 - 14mm 1/4 LUMIX VARIO MICRO 43rds..... NEW £95.00  
PANASONIC 14 - 140mm 1/5.6 MICRO 43rds..... MINT CASED £375.00  
RICOH R8 DIGITAL 10MP 71X ZOOM (28-200) 2.75" SCR..... NEW £125.00  
SONY ALPHA 200 BODY 10.2 MP WITH CHARGER..... MINT £195.00  
SONY ALPHA 100 BODY WITH SONY 18 - 70 LENS..... MINT £189.00  
MINOLTA SONY 28mm 1/2.8 AF..... MINT £125.00  
SONY ALPHA 55mm 1/4 AF LENS..... MINT BOXED £225.00  
SONY 18 - 250mm 1/3.5-5.3 DT WITH SMOOTH AF SAM..... MINT/HOOD £299.00  
MINOLTA 300mm 1/2.8 HIGH SPEED A/F APO..... EXC++ £995.00  
SONY ALPHA 24 - 105mm 1/3.5-5.5 (NEW UNUSED)..... NEW £199.00  
MINOLTA 24 - 105mm 1/3.5-5.5 A/F "D"..... MINT £145.00  
TAMRON 70 - 300mm 1/4.5-5.6 DI LD MACRO SONY FIT..... MINT BOXED AS NEW £95.00  
SIGMA 24 x APO DG TELECONVERTER FOR SONY ALPHA..... MINT BOXED AS NEW £145.00  
SONY ALPHA HV-F368M FLASH GUN..... MINT CASED £145.00  
SONY ALPHA HV-F368M FLASH GUN..... MINT CASED £299.00  
KENDO TUBE SET DG 1220 36 FOR SONY DIGITAL..... MINT BOXED AS NEW £99.00

## Canon Autofocus

CANON EOS IV HS BODY..... MINT BOXED £995.00  
CANON EOS IV BODY..... MINT BOXED £499.00  
CANON EOS 1NRS BODY..... MINT BOXED £465.00  
CANON EOS 1NRS BODY..... MINT £425.00  
CANON EOS 1NHS..... MINT BOXED £299.00  
CANON EOS 3 BODY..... MINT BOXED £189.00  
CANON EOS 3 BODY..... MINT BOXED £169.00  
CANON EOS 5 BODY..... EXC++ £99.00  
CANON EOS 500N BODY..... MINT £49.00  
CANON EOS RT BODY (PELICAN NIPROH)..... MINT £99.00  
CANON 24 - 70mm 1/2.8 USM "L"..... MINT CASED £45.00  
CANON 24 - 105mm 1/4 USM "L" IMAGE STABILIZER..... MINT BOXED £775.00  
CANON 28 - 300mm 1/3.5-5.6 USM "L" IMAGE STABILIZER..... MINT BOXED AS NEW £1,595.00

CANON 28 - 300mm 1/3.5-5.6 USM "L" IMAGE STABILIZER..... MINT CASED £1,545.00  
CANON 35 - 350mm 1/3.5-5.6 USM "L"..... MINT CASED AS NEW £399.00  
CANON 70 - 200mm 1/2.8 USM "L"..... MINT BOXED £225.00  
CANON 70 - 200mm 1/2.8 USM "L" IMAGE STABILIZER..... MINT BOXED £1,199.00  
CANON 70 - 200mm 1/4 USM "L"..... MINT BOXED £399.00  
CANON 80 - 200mm 1/2.8 USM "L" (SUPERB SHARP LENS)..... MINT BOXED AS NEW £675.00

CANON 100 - 400mm 1/4.5-5.6 USM "L" IMAGE STABILIZER..... MINT BOXED £1,545.00  
CANON 50mm 1/1.2 USM "L"..... MINT BOXED AS NEW £999.00  
CANON 135mm 1/2 USM "L"..... MINT BOXED £745.00  
CANON 300mm 1/4 USM "L" IMAGE STABILIZER..... MINT BOXED £945.00  
CANON 400mm 1/5.6 USM "L" + HOOD..... MINT £845.00  
LENSBABY COMPOSER + FISHEYE OPTIC + 2 AP KITS..... MINT CASED £245.00  
CANON 24mm 1/2.8 EF..... MINT BOXED £265.00  
CANON 24mm 1/2.8 EF..... MINT £235.00  
CANON 50mm 1/1.8 MK II + FILTER..... MINT BOXED £75.00  
CANON 50mm 1/2.5 EF MACRO..... MINT £169.00  
CANON 100mm 1/2.8 USM MACRO..... MINT BOXED AS NEW £375.00  
CANON 17 - 55mm 1/2.8 USM IMAGE STABILIZER + HOOD..... MINT BOXED £645.00  
CANON 17 - 85mm 1/4.5-5.6 IMAGE STABILIZER + HOOD..... MINT BOXED £225.00  
CANON 18 - 55mm 1/3.5-5.6 NIKK..... MINT £59.00  
CANON 20 - 35mm 1/3.5-5.6 USM..... MINT £175.00  
CANON 28 - 80mm 1/3.5-5.6 USM..... MINT £89.00  
CANON 28 - 35mm 1/3.5-5.6 USM + HOOD..... MINT £159.00  
CANON 28 - 135mm 1/3.5-5.6 USM IS IMAGE STAR + HOOD..... MINT BOXED £269.00  
CANON 35 - 200mm 1/4.5-5.6 EF USM..... MINT BOXED £175.00  
CANON 55 - 250mm 1/4.5-5.6 EF USM IMAGE STABILIZER MINT BOXED AS NEW £159.00  
CANON 75 - 300mm 1/4.5-5.6 USM MK II (LATEST)..... MINT BOXED AS NEW £165.00  
CANON 75 - 300mm 1/4.5-5.6 NIK II..... MINT £119.00  
CANON 70 - 300mm 1/4.5-5.6 USM IMAGE STABILIZER..... MINT BOXED £325.00  
CANON 75 - 300mm 1/4.5-5.6 USM IMAGE STABILIZER..... MINT BOXED £299.00  
CANON 1.4x EXTENDER MK II..... MINT CASED £275.00  
CANON 2.0x EXTENDER MK II..... MINT BOXED £275.00  
CANON PB-E2 BOOSTER FOR EOS 1V/EOS3 etc..... EXC £49.00  
CANON PB-E1 BOOSTER FOR EOS 1 etc..... MINT £99.00  
CANON BP-E1 BATTERY PACK FOR EOS 1V/EOS3..... MINT BOXED £99.00  
CANON 540 EZ2 FLASH + INST..... MINT CASED £99.00  
CANON 540 EZ2 FLASH + INST..... MINT CASED £99.00

CANON 430 EZ2 FLASH..... MINT CASED £99.00  
CANON TC 80MS REMOTE CONTROLLER..... MINT BOXED £89.00  
CANON LC3 TRANSMITTER AND RECEIVER..... MINT £145.00  
CANON LC4 TRANSMITTER AND RECEIVER..... MINT £175.00  
CANON LC-5 WIRELESS REMOTE CONTROLLER SET..... MINT BOXED AS NEW £245.00  
SIGMA 20mm 1/1.8 EF DG ASPHERIC RF (LATEST)..... MINT BOXED £345.00  
SIGMA 20mm 1/1.8 EX DG ASPHERIC RF (LATEST)..... MINT CASED £299.00  
SIGMA 105mm 1/2.8 EX DG MACRO..... MINT CASED £299.00  
SIGMA 150mm 1/2.8 EX DG APO MACRO HSM (LATEST)..... MINT BOXED £445.00  
SIGMA 12 - 24mm 1/4.5-5.6 EX DG HSM MOTOR (LATEST)..... MINT BOXED £449.00  
SIGMA 17 - 35mm 1/2.8-4 EX ASPHERICAL..... MINT BOXED £195.00  
SIGMA 17 - 70mm 1/2.8-4 DG MACRO SLD HSM..... MINT BOXED £199.00  
SIGMA 24 - 70mm 1/2.8 EX DG MACRO + HOOD..... MINT £345.00  
SIGMA 50 - 500mm 1/4.5-5.6 EX APO RF HSM..... MINT CASED £499.00  
SIGMA 100 - 300mm 1/4.5 EX IF DG HSM (LATEST)..... MINT BOXED £399.00  
SIGMA 170 - 500mm 1/5.6-3 A/F APO ASPHERICAL..... MINT BOXED £299.00  
TAMRON 90mm 1/2.8 SP DI MACRO 1:1 (LATEST)..... MINT BOXED £275.00  
TAMRON 200 - 500mm 1/5.6-3 SP DI (LATEST SUPERB) MINT BOXED AS NEW £675.00

## Contax 'G' Compacts & SLR

CONTAX G1 BODY..... MINT £195.00  
CONTAX TIT TITANUM COMPACT + LEATHER CASE..... MINT CASED £495.00  
CONTAX 28mm 1/2.8 BIOGON + FILTER..... MINT £275.00  
CONTAX 90mm 1/2.8 SONNAR + CONTAX HOOD + FILTER..... MINT £199.00  
CONTAX G1 CASE COMPLETE..... MINT £355.00  
CONTAX 90mm 1/2.8 SONNAR "G"..... MINT BOXED £199.00  
CONTAX 35 - 70mm 1/3.5-5.6 VARIO SONNAR T..... MINT BOXED £395.00  
CONTAX TVS TITANUM + DATABACK..... MINT BOXED £279.00  
CONTAX TLA 140 FLASH..... MINT CASED £49.00  
CONTAX TLA 200 FLASH..... MINT CASED £99.00  
CONTAX TLA 200 FLASH BLACK..... MINT CASED £95.00  
CONTAX TITANUM HOODS, FILTERS, etc FOR "G"..... MINT BOXED PHONE  
CONTAX AR1A BODY (SUPERB STRAP INSTRUCTIONS)..... MINT BOXED £299.00  
CONTAX 167 MT BODY..... MINT BOXED £199.00  
CONTAX ST BODY..... EXC++ £289.00  
CONTAX FIT YASHICA 28mm 1/2.8 SUPERB CONDITION..... MINT £85.00  
CONTAX 28mm 1/2.8 DIAGON T" AE..... EXC++ £139.00  
CONTAX 35mm 1/2.8 DISTAGON T" AE..... EXC++ £125.00  
CONTAX 45mm 1/2.8 TESSAR PANCAKE..... MINT £175.00  
CONTAX 85mm 1/1.4 PLANAR MM..... MINT £495.00  
CONTAX 135mm 1/2.8 SONNAR MM..... MINT £245.00  
CONTAX 85mm 1/2.8 SONNAR T" AE..... MINT BOXED £255.00  
CONTAX MUTAR III 1.4 x TELECONVERTER..... NEW £465.00  
CONTAX BERGLUND CASE FOR 167 BODY..... MINT BOXED £45.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M5 TTL CHROME BODY..... MINT BOXED £975.00  
LEICA M5 TTL BLACK BODY..... MINT BOXED £995.00  
LEICA M5 TITANIUM BODY..... MINT £995.00  
LEICA M5 BODY CHROME..... MINT BOXED £899.00  
LEICA M4-2 BLACK BODY..... MINT BOXED £699.00  
LEICA M3 & C CASE..... MINT CASED £795.00  
LEICA 50mm 1/3.5 COLL. ELMAR..... MINT £245.00  
LEICA M MT 28/55 21mm 1/2.8 ZM BIOGON (SUPERB LENS)..... MINT BOXED AS NEW £895.00  
LEICA 50mm 1/1.5 SUMMITAR..... MINT £399.00  
LEICA 50mm 1/2.8 SUMMICRON CHROME..... MINT BOXED AS NEW £595.00  
LEICA 40mm 1/2.5 SUMMITAR M + METAL HOOD + CAP..... MINT BOXED AS NEW £1,075.00  
LEICA 135mm 1/2.8 ELMARIT M FOR M3..... MINT £345.00  
LEICA 135mm 1/4.5 Hektor + HOOD + FINDER M..... MINT £199.00  
LEICA 200mm 1/4.5 TELYT + HOOD..... MINT £495.00  
LEICA 21mm 24mm 28mm FINDER BLACK..... MINT BOXED £299.00  
LEICA HANDGRIP FOR M5/M3 etc..... MINT BOXED AS NEW £79.00  
LEICA MOTOR M FOR M6 1/6MTT 1/MT..... MINT BOXED AS NEW £375.00  
LEICA SP50 FLASH..... MINT CASED £119.00  
LEICA ECR LEATHER CASE (114879)..... MINT BOXED £199.00  
LEICA SOFT LEATHER CASE (14622)..... MINT BOXED £99.00  
LEICA 65mm 1/3.5 ELMAR + 16494K FOC RING..... MINT BOXED £395.00  
LEICA 9mm 1/4 HEAD + 16497 FOC MOUNT FOR VISO..... MINT £199.00  
LEICA 9mm 1/4 ELMAR SCREW BLACK..... EXC++ £79.00  
LEICA R7 BODY BLACK..... MINT BOXED £495.00  
LEICA R7 BODY BLACK..... MINT £445.00  
LEICA 21mm 1/4 SUPER ANGLON R..... MINT BOXED £399.00  
LEICA 50mm 1/2.8 SUMMICRON 3 CAM..... MINT £299.00  
LEICA 50mm 1/2.8 SUMMICRON 3 CAM..... EXC++ BOXED £279.00  
LEICA 100mm 1/2.8 APO MACRO ELMARIT R..... MINT CASED £1,950.00  
LEICA 180mm 1/4 ELMARIT R 3 CAM..... EXC++ £345.00  
LEICA 60mm 1/3.8 TELYT R..... MINT £89.00  
LEICA 28 - 70mm 1/3.5-5.6 VARIO ELMAR ROM..... MINT BOXED AS NEW £495.00  
LEICA 28 - 70mm 1/3.5-5.6 VARIO ELMAR ROM..... MINT £399.00  
LEICA 28 - 70mm 1/3.5-5.6 VARIO ELMAR R..... EXC++ £299.00  
LEICA 35 - 70mm 1/3.5 VARIO ELMAR R 3 CAM..... MINT £299.00  
LEICA 70 - 210mm 1/4 VARIO ELMAR R..... EXC++ £399.00  
CANON 7 x 50 BINOCULARS CIRCA 1980 REALLY BRIGHT..... EXC++ CASED £125.00  
NINOX 10x25 BR COMPACT BINOCULARS + CASE..... MINT £125.00

## Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA BODY..... MINT £199.00  
VOIGTLANDER BESSA L BODY..... MINT £249.00  
VOIGTLANDER 12mm 1/6.6 ULTRA WIDE HELIAR + FINDER..... MINT BOXED £475.00  
VOIGTLANDER 15mm 1/4.5 SW HELIAR ASP + FOR (B)..... MINT BOXED £279.00  
VOIGTLANDER 25mm 1/4 SKOPAR + FINDER SIL..... MINT BOXED £295.00  
VOIGTLANDER 35mm 1/4 COL SKOPAR VM + FINDER BLK..... MINT BOXED £345.00  
VOIGTLANDER 75mm 1/2.5 COLOR HELIAR MC CHROME..... MINT £275.00  
VOIGTLANDER 90mm 1/3.5 APO LANTHAR (BLK)..... MINT BOXED £229.00  
VOIGTLANDER SCREW TO W RINGS IN STOCK PHONE..... MINT BOXED £35.00  
VOIGTLANDER 1/4 HOOD FOR 21.25 28mm 1/2.5..... MINT BOXED £40.00  
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2..... MINT BOXED £129.00  
RICOH GR1 DATE BODY PRESENTATION BOX..... MINT BOXED £165.00

## Medium & Large Format

BRONICA ETR5 BODY ONLY..... MINT £775.00  
BRONICA ETR5c BODY +120 BACK..... EXC++ £85.00  
BRONICA 40mm 1/4.5 ZENZANON MC..... MINT £195.00  
BRONICA 40mm 1/4 PE LENS..... MINT BOXED £289.00  
BRONICA 100mm 1/4 MACRO ZENZANON PE..... MINT £225.00  
BRONICA 105mm 1/4.5 ZENZANON MACRO PE 1:1..... MINT BOXED £299.00  
BRONICA 150mm 1/3.5 ZENZANON E MC..... MINT BOXED £449.00  
BRONICA 150mm 1/3.5 ZENZANON E MC..... MINT £299.00  
BRONICA 150mm 1/4 PE..... MINT £195.00  
BRONICA 150mm 1/4 E..... MINT £99.00  
BRONICA 250mm 1/5.6 MC..... MINT + HOOD £159.00  
BRONICA 500mm 1/8 ZENZANON..... MINT £699.00  
BRONICA MOTOR DRIVE E II..... MINT BOXED £175.00  
BRONICA ETRETR5 135 FILM BACK N..... MINT £125.00  
BRONICA E120 BACK..... EXC++ £200.00  
BRONICA ETR5 120 BACK..... MINT £99.00  
BRONICA PLAIN PRISM FOR ETR5/ETR5i..... MINT CASED £99.00  
BRONICA 90 DEGREE PRISM FINDER..... EXC++ £125.00  
BRONICA AE1 PRISM FINDER..... EXC++ £85.00  
BRONICA 3QAM BODY + GRIP DRIVE..... MINT £125.00  
BRONICA 50mm 1/3.5 ZENZANON S..... EXC++ £119.00  
BRONICA 100mm 1/4 MACRO ZENZANON PE..... MINT £245.00  
BRONICA 150mm 1/3.5 ZENZANON S..... MINT £195.00  
BRONICA 50 120 BACK..... EXC++ £35.00  
CONTAX MFR-2 POLAROID BACK FOR CONTAX 645..... NEW £195.00

FUJI GW 570 MK II C/W 90mm 1/3.5 LENS..... MINT BOXED £875.00  
MAMIYA 90mm 1/4 G LENS FOR MAMIYA 8L..... MINT + HOOD £499.00  
MAMIYA 150mm 1/4.5 L G LENS FOR MAMIYA 6..... MINT £299.00  
MAMIYA 85mm 1/4 LENS FOR RZ..... MINT £299.00  
MAMIYA 180mm FOR RZ..... MINT £295.00  
MAMIYA 250mm 1/4.5 LENS FOR RZ..... MINT £299.00  
MAMIYA BACKS/BELLOWS HOOD/POL BACK..... IN STOCK PHONE  
MAMIYA 150mm 1/3.5 A/F FOR R45 A/F..... MINT £299.00  
MAMIYA 210mm 1/4 SEKOR C FOR R45..... MINT CASED £195.00  
MAMIYA POLAROID FILM HOLDER FOR R45 A/F..... NEW £159.00  
MAMIYA 120 BACK FOR R8..... MINT BOXED £99.00  
PENTAX 55mm 1/3.5 TAKUMAR SMC FOR 6x7..... MINT £299.00

## Hasselblad

HASSELBLAD X PAN COMP WITH 45mm 1/4 LENS + ACCESS..... EXC++ £975.00  
HASSELBLAD X PAN CENTRE FLITER..... MINT CASED £175.00  
HASSELBLAD 90mm 1/4 FOR X PAN..... MINT IN KEPPER £345.00  
HASSELBLAD 50mm 1/3.5 HC for H SYSTEM..... MINT BOXED £1,595.00  
HASSELBLAD 150mm 1/3.5 HC for H SYSTEM..... MINT BOXED £1,100.00  
HASSELBLAD 210mm FH4C for H SYSTEM..... MINT £1,100.00  
HASSELBLAD HC 50 - 110 1/3.5 FOR H SYSTEM..... MINT BOXED £1,705.00  
HASSELBLAD 500ELIM + A12 BLACK BACK..... EXC++ £299.00  
HASSELBLAD 503 CW BODY..... MINT £199.00  
HASSELBLAD 50mm 1/4 DISTAGON CII..... MINT BOXED £395.00  
HASSELBLAD 150mm 1/4 SONNAR CF..... EXC++ £295.00  
HASSELBLAD PLAIN PRISM..... EXC £75.00  
HASSELBLAD PM PRISM..... MINT £199.00  
HASSELBLAD A12 BACK BLACK AND CHROME..... MINT £99.00  
HASSELBLAD A16 BACK BLACK AND CHROME..... MINT £129.00

## Nikon Auto-Focus

NIKON F6 BODY (VERY LITTLE USE)..... MINT BOXED AS NEW £899.00  
NIKON F6 BODY..... EXC++ £295.00  
NIKON F100 BODY..... MINT BOXED £225.00  
NIKON F60 BODY BLACK..... MINT BOXED £599.00  
NIKON F60 BODY..... MINT £59.00  
NIKON F55 BODY..... MINT BOXED £59.00  
NIKON 180mm 1/2.8 A/F "D" FISHEYE WITH ALL FILTERS..... MINT BOXED AS NEW £499.00  
NIKON 180mm 1/2.8 A/F "D" + HOOD..... MINT CASED £745.00  
NIKON 28mm 1/2.8 A/F..... MINT £199.00  
NIKON 28mm 1/2.8 A/F "D" (USED ONCE)..... MINT BOXED AS NEW £275.00  
NIKON 35mm 1/2 A/F "D"..... NEW £295.00  
NIKON 50mm 1/1.8 A/F..... MINT £79.00  
NIKON 50mm 1/1.8 A/F "D"..... MINT BOXED £99.00  
NIKON 85mm 1/1.8 A/F "D"..... NEW £275.00  
NIKON 95mm 1/2.8 MICRO NIKKOR "D" PC (UNUSED)..... MINT BOXED AS NEW £975.00  
NIKON 180mm 1/2.8 A/F ED IF WITH CASE..... MINT CASED £499.00  
NIKON 200mm 1/4 A/F MICRO NIKKOR + HOOD..... MINT CASED £275.00  
NIKON 500mm 1/4 IF ED "P" WITH CPU DIGI COMPAT..... MINT FLT CASE £2,795.00  
NIKON 12 - 24mm 1/4 "G" DX IF ED APS (SUPERB LENS)..... MINT BOXED AS NEW £645.00  
NIKON 14 - 24mm 1/2.8 "G" ED AFS NANO COAT (LATEST)..... MINT BOXED AS NEW £1,175.00  
NIKON 17 - 35mm 1/3.5-5.6 "G" DX ED A/F 8-10 REDUCTION..... MINT BOXED AS NEW £575.00  
NIKON 17 - 35mm 1/2.8 "D" ED A/F 8-10 + HOOD + CASE..... MINT BOXED £995.00  
NIKON 18 - 70mm 1/3.5-5.6 "G" IF ED AFS DX..... MINT £195.00  
NIKON 20 - 35mm 1/2.8 "D" IF A/F..... MINT CASED £599.00  
NIKON 24 - 70mm 1/2.8 "G" ED AFS NANO COAT (LATEST)..... MINT BOXED AS NEW £1,045.00  
NIKON 28 - 120mm 1/3.5-5.6 "G" IF ED AFS VB RED..... MINT BOXED AS NEW £375.00  
NIKON 28 - 105mm 1/3.5-5.6 A/F "D" + HOOD AND FILTER..... MINT £149.00  
NIKON 28 - 200mm 1/3.5-5.6 A/F "D"..... MINT £195.00  
NIKON 35 - 80mm 1/4.5-5.6 A/F "D"..... MINT BOXED £59.00  
NIKON 35 - 200mm 1/4.5-5.6 A/F "D"..... MINT BOXED £145.00  
NIKON 70 - 350mm 1/3.5-5.6 "G" DX IF ED AFS..... MINT BOXED AS NEW £325.00  
NIKON 80 - 200mm 1/2.8 IF ED ZOOM LENS (SUPERB)..... MINT CASED £395.00  
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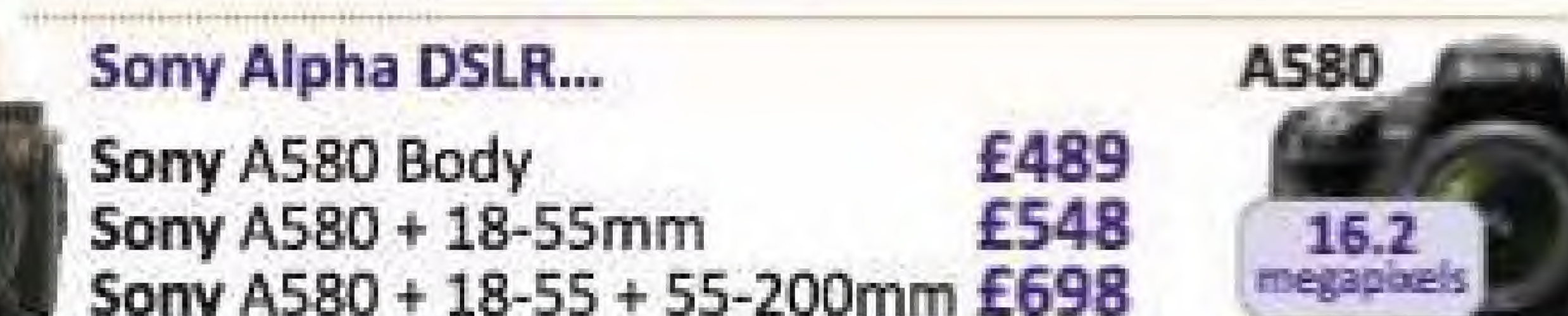
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Max Height  
• 8cm  
Min Height



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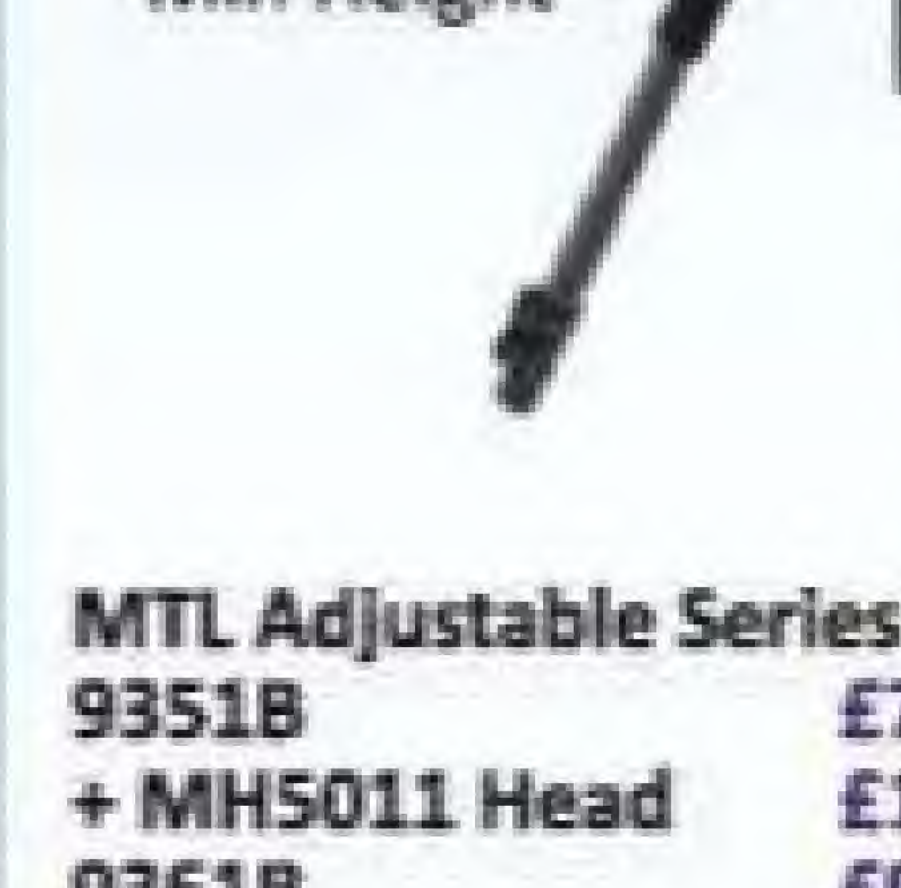
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VGR9255  
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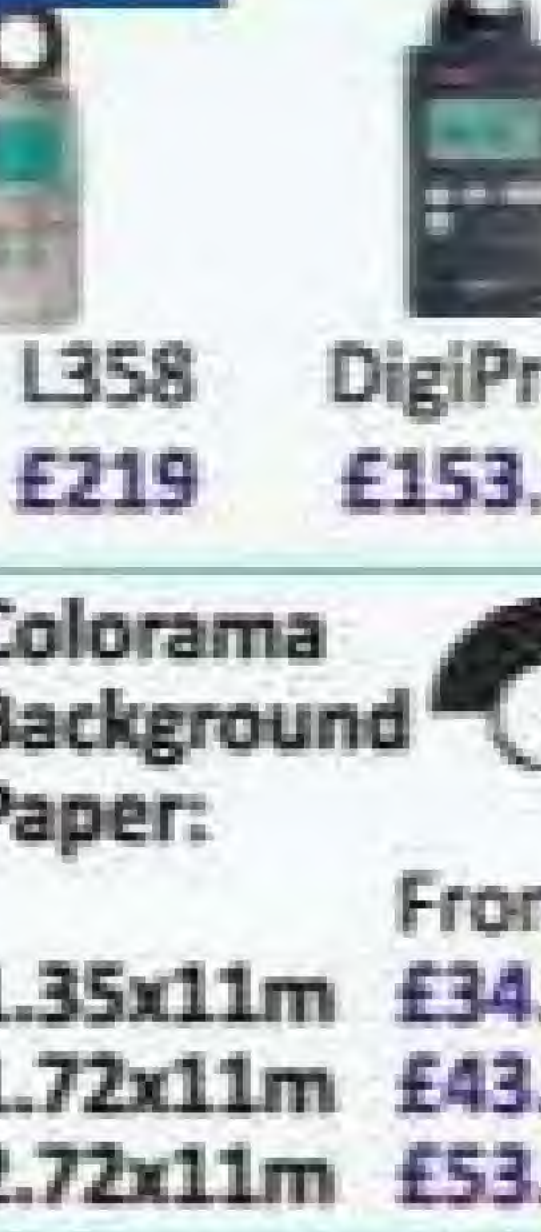


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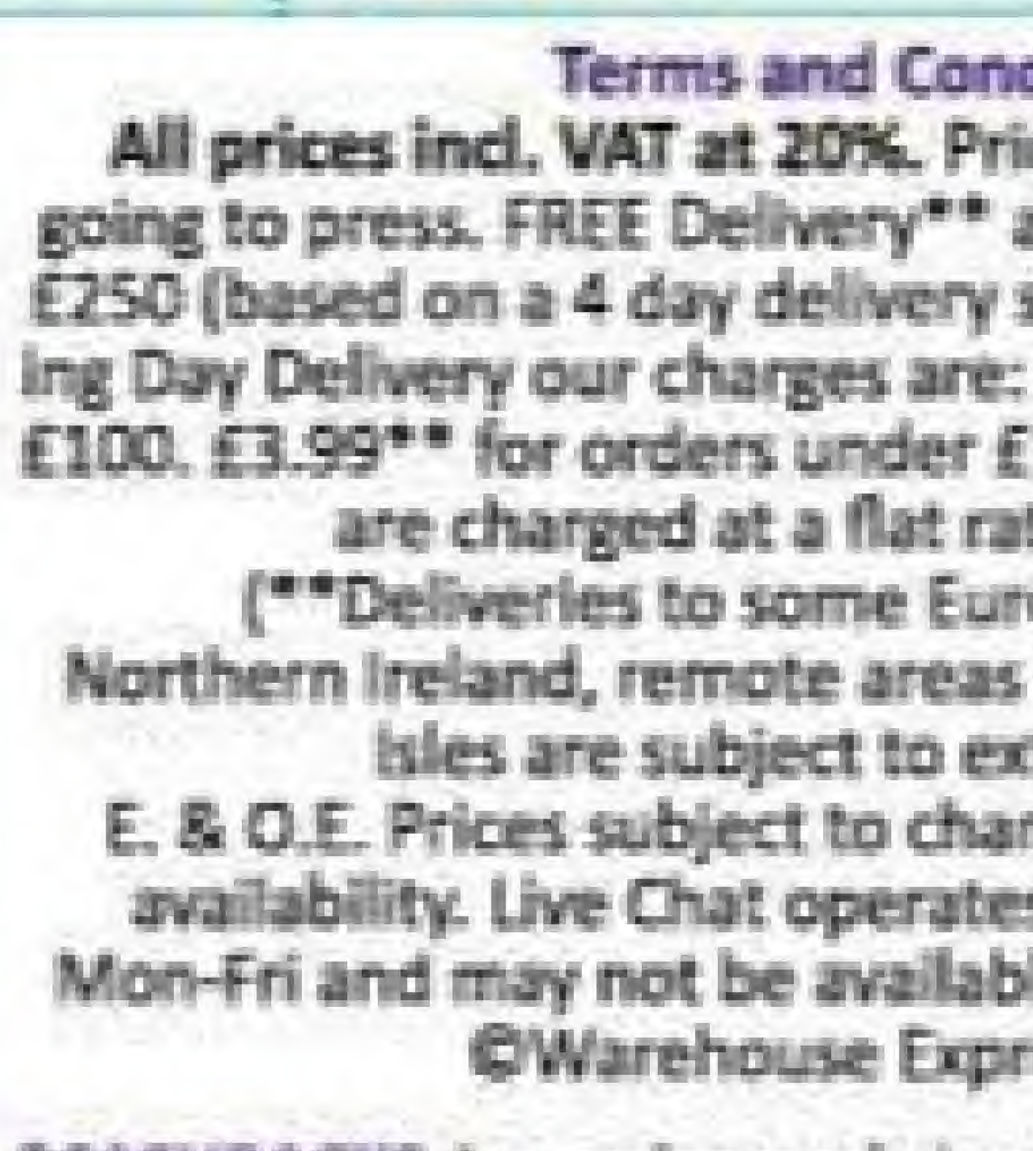
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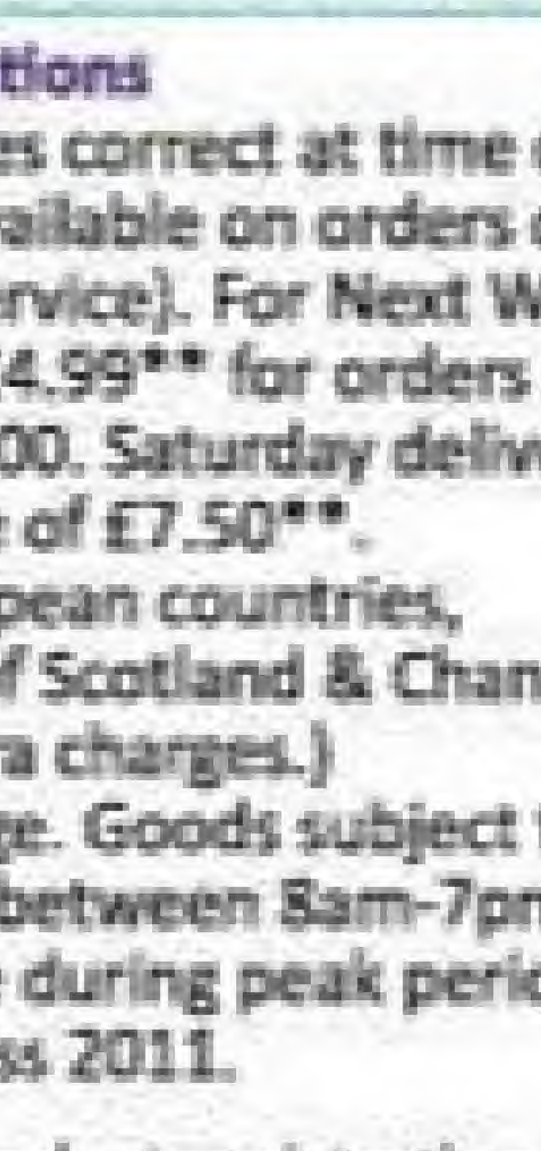
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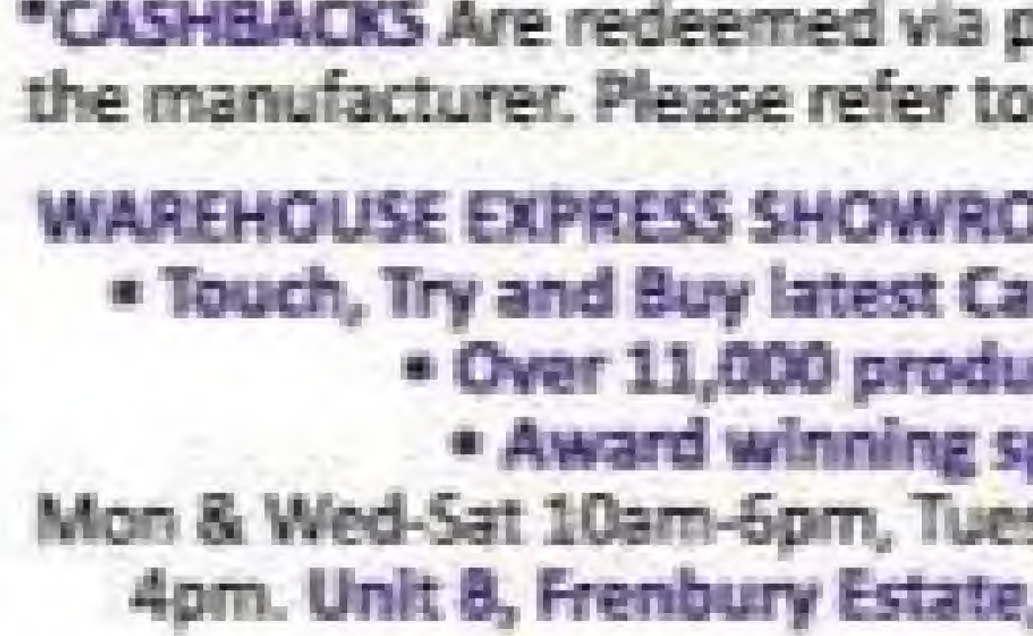
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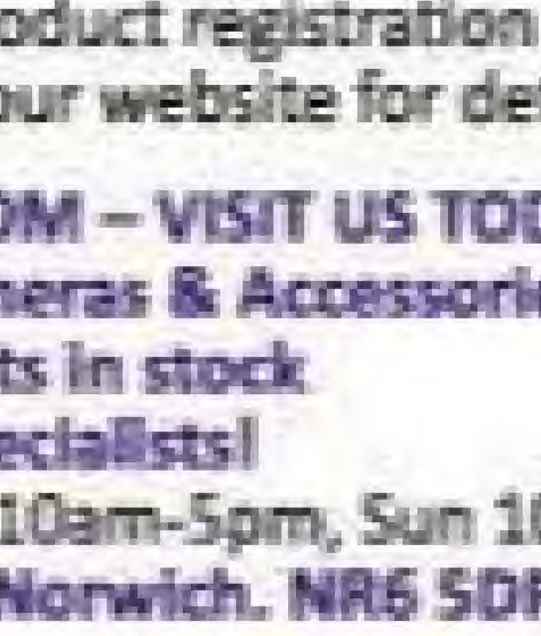
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## INTERfit

**Venus Series Kits:**  
2x Venus 300w Heads, 2x Light Stands,  
2x Reflectors, Leads and Carry Case.

300 Twin Umbrella **£306.99**

300 Twin Softbox/Umbrella **£328.99**

300 3 Head Kit (Includes extra Head and Light Stand) **£561.99**

(Includes 1x Softbox, 1x Umbrella)

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## Photo Basics

uLite Green Screen Kit **£290**

Strobelite Twin Head Kit **£449**

Strobelite 3 Head Kit **£549**

BarnDoor Set **£42**

30" Honeycomb Grid **£29**

Snoot, Grid & Gels **£29**

Pro LED Ringlight **£99.99**

Rotolight Stand **£35.99**

LitePanels Micro Kit **£204.99**

LitePanels Micro Pro LED Kit **£357.99**

Lite Tite Swivel Head **£24.99**

Expan Background Holder Set **£63.99**

Autopole 50018 Nano Stand **£45.99**

Light Stand From **£34.99**

Background Support Set **£139.99**

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## Storage

LACIE

SAVE **£57** ON RRP

Compact USB 2.0 storage

Smart fanless cooling

Stores your files, music, photos and video

Designed by Neil Poulton

Neil Poulton Hard Disk 1TB RRP **£122** **£64.99**

Minimus 1TB USB 3.0 **£90.99**

Minimus 2TB USB 3.0 **£119.99**

Rikiki 500GB USB 3.0 **£64.99**

Rikiki 1TB USB 3.0 **£104.99**

Rugged XL 1TB USB 2.0 **£89.99**

d2 1TB USB 3.0 **£111.99**

Rugged USB 3.0 Capacity: d2 USB 3.0 Capacity:

500GB USB 3.0 **£87** 2TB **£169**

1TB USB 3.0 **£124.99** 3TB **£269**

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## HASSELBLAD

<b>NEW Photo Phase CB66</b>	
<b>Digital Back for Scanning</b>	
<b>Fits all Hasselblad Bodies</b>	
<b>for Mac Users £500</b>	
500 CM Body Only	£200
500 EL Converted to 500 ELM	£180
500 EL Body	£140
500 EL/M Body	£140
500 EL/M Black body + WLF	£250
500 ELM Chrome Body	£140
500 EL/M Battery + Charger	£180
500 ELX Body + Charger	£350
553 ELX Body + WLF	£430
30mm f3.5 Distagon CF Lens	
With Case and Filters Mint	£1700
50mm f4 CZ Distagon C Black	£270
50mm f4 CZ Distagon CT Coated	£140
50mm f4 Distagon CFI Lens	£980
50mm f4 CZ Distagon CF Lens	£430
80mm f2.8 CF - Marked element	£140
120mm f5.6 CZ S C *T Coated	£270
120mm f4 CZ Macro CF Lens	£800
135mm f5.6 CZ S C *T Coated	£430
135mm f5.6 CZ S Bellows Lens	£270
150mm f4 Sonnar C Chrome	£300
150mm f4 Sonnar CF	£720
150mm f4 sonnar CF lens	£370
150mm f4 CZ Sonnar	£180
150mm f4 CZ Sonnar C T Black	£359
150mm f4 CT*	£250
250mm f5.6 Sonnar CF	£790
250mm f5.6 C T*	£720
250mm f5.6 Sonnar C T* Black	£480
250mm f5.6 Sonnar C Chrome	£280
350mm f5.6 Tele Tessar C	
With Case	£800
350mm f5.6 Tele Tessar C	£720
500mm f8 Tele Tessar	£790
<b>Series 2000F</b>	
2000FC Body + WLF	£280
2000FC/M with Screen - As Seen	
Shutter Fault	£140
Hasselblad Winder F Boxed	£200
65mm f3.5 Kiev lens	£280
120mm f2.8 Russian Kiev lens	£290
140mm - 280mm f5.6 Varlogon F	
Zoom for 2000 Inc Case	£1700
150mm f2.8F (Marked)	£180
150mm f2.8 Sonnar T*/F	£390
150mm f2.8 Kiev Lens	£350

## MAMIYA

RZ67 MK I with WLF + Screen	£260
RZ67 MK I Body, WLF + Screen + Back	£290
RZ67 MK I + 110mm f2.8 W, WLF + Back	£470
RZ67 Pro II Body with WLF	£350
RZ67 Pro II + 40mm f2.8 + WLF, Back and PD Prism	£800
RZ67 Pro II + 110mm f2.8 + WLF + 6x7 Back	£650
140mm f4.5 Sekor L A(M)	£680
140mm f4.5 Sekor Z lens	£310
140mm f4.5 Sekor Z	
With Ext. Tube NO 2	£490
180mm f4.5 Sekor WN Lens	£310
250mm f4.5 Sekor Z *11301	£310
360mm f6 Sekor Z Lens	£650
360mm f6 W Sekor RZ	£790
500mm f8 Sekor Z+Metal Case	£1200
RB67 Pro S Body - As seen	£70
RB67 Body, Foc Screen + No Adapter	£130
RB67 Pro S Body + WLF	£430
RB67 Pro S Body with Focussing Screen + Adapter	£180
RB67 Pro S Body, Revolving Adapter + WLF	£190
RB67 Pro S Body + Foc Screen + Revolving Adapter	£140
RB67 Pro S Body + Foc Screen	£170
RB67 Pro S + 50mm f4.5 Lens, WLF + 6x4.5 Back	£490
RB67 Pro S + 50mm f4.5, WLF + 120/220 Motorised Back	£710
RB67 Pro S + 90mm f3.8 C, WLF + 6x7 Back	£330
RB67 Pro S + 90mm f4.5, WLF + 6x7 Back	£350
RB67 Pro SD + 90mm f3.5 KL Lens, 6x7 R/F Back and WLF	£650
50mm f4.5 Sekor RB	£210/290
140mm f4.5 Sekor C lens	
With Ext tube 2	£360
140mm f4.5 MLA Macro Sekor	£490
150mm f4 Sekor C Soft Lens with Soft Discs	£290
150mm f4 SF C + 2X discs	£200
180mm f4.5 Sekor C lens	£140
180mm f4.5 Sekor KL L-A ProS/SD Lens	£400
250mm f4.5 Sekor C	£260
360mm f6.3 Sekor C	£390
360mm f6.3 Sekor Lens	£320
360mm f6.3 Sekor lens	£360
500mm f8 RB Sekor Lens	£430

## ROLLEI

Rolleiflex Grey 4x4cms Camera	£70
Rollei SLX + 80mm f2.8 HFT, WLF, 120/220mm Back + Charger	£450
Rollei SLX + 80mm f2.8 HFT, WLF, 6x6 120/220mm Back + Charger	£430
Rollei SLX MKI + 80mm f2.8 HFT, WLF, 6x6 120/220mm Back + Charger	£470
Rollei 6002 + 80mm f2.8 HFT Roilgon, WLF + 120/220mm Back	£480
Rollei 80mm f2.8 HFT 6008	£410
Rollei 150mm f4 HFT SLX - Balsam Problem	£280
150mm f4 Sonnar SLX/6006	£850
250mm f5.6 Sonnar SLX/6006	£950
250mm f5.6 HFT Sonnar	£540
2X Teleconverter for SLX/6006	£430
Rollei SL66 80mm f2.8 CZ	£140
SL66 150mm f4 Sonnar Lens	£290
SL66 250mm f5.6 Sonnar Lens	£300

## PENTAX 645

45mm f2.8 Pentax A Lens	£200
75mm f2.8 A Lens	£100
150mm f3.5 A Lens	£190
200mm f4 SMC PKA MF Lens	£250
200mm f4 SMC A Lens	£270
300mm f4 SMC A (MF) ED	£720
300mm f4 SMC A ED IF Lens	£450
400mm f5.6 ED SMC FA	£990

## BRONICA ETR

ETR Body + Focussing Screen	£70
ETR MK I Body Only	£60
ETRS MK I Body Only	£70
ETRS Body + Winding Lever	£70
ETRS Body + Focussing Screen	£110
ETRS MK I + 75mm f2.8 MC, Back, + Plain Prism	£200
ETRS + 75mm f2.8 EII + AEII Prism + 6x4.5 Back	£260
ETRS + 75mm f2.8 EII + WLF + Back	£280
ETRS MKI + 75mm f2.8 EII + Rotary Flinder + Back	£350
ETRS + 75mm f2.8 EII + AEII Prism, Motordrive + Back	£430
ETRS + 75mm f2.8 EII, AEII Prism, Bright Screen + Grip	£440
ETRSI + 75mm f2.8 EII + WLF + Back	£290
ETRSI + 75mm f2.8 EII + AEII Prism, + Back	£340
ETRSI + 75mm f2.8 EII + Plain Prism, Motordrive + Back	£380
ETRSI + 75mm f2.8 EII + Rotary Flinder + Back	£410
ETRSI + 75mm f2.8 PE, 6x4.5 Back + Grip + AEIII Prism,	£450
40mm f4 PE Zenzanon Lens	£270
40mm f4 Zenzanon MC	£140/180
50mm f2.8 Zenzanon E MC	£140
105mm f3.5 Zenzanon E Lens	£260
150mm f3.5 Zenzanon E	£90/£180
150mm f3.5 PE Lens	£300
200mm f4.5 Zenzanon MC	£210

## FUJI

GX680 MK I Body + WLF	£290
GX680 MK I Body + WLF, 120mm 6x8 Back, 125mm f5.6 GX Lens + Charger	£550
GX680 MKIII + 100mm f4 GXM, WLF, 120mm Back, + Charger	£800
GX680 MK IIS + 100mm f4 GX, 6x8 Back + WLF	£720
52mm f3.5 Fujita for 6x8cms	£70
65mm f5.6 Fuji Lens	£320
80mm f5.6 GX Fuji Lens	£260
125mm f5.6 EBC Fujinon	£360
180mm f5.6 GX lens with Case	£270
210mm f5.6 EBC Fujinon GX	£260
250mm f5.6 GX EBC with Case	£280

## PENTAX 67

6x7 M/Up + 105mm f2.4 Lens + CDS Meter prism	£730
75mm f4.5 SMC Takumar Lens	£270
75mm f4.5 Takumar + Case	£380
135mm f4 Pentax SMC Macro	£320
150mm f2.8 Lens with Case	£180
165mm f2.8 Lens	£210
165mm f2.8 Leaf Shutter Lens	£320
500mm f5.6 SMC + Case	£1200
800mm f6.7 EDIF + Case	£3500
<b>SQ Body</b>	£100
<b>SQ AM Body</b>	£120
<b>SQ AM + 150mm f3.5 S, AE Finder + Back</b>	£550
<b>SQ B + 80mm f2.8 PS, WLF + Back</b>	£350
<b>40mm f4 Zenzanon PS Lens</b>	£650
<b>50mm f3.5 Zenzanon PS Lens</b>	£270
<b>50mm f3.5 Zenzanon PS Lens</b>	£490
<b>65mm f4 PS Zenzanon Lens</b>	£330
<b>105mm f3.5 Zenzanon S Lens</b>	£260
<b>110mm f4 Zenzanon PS Lens</b>	£290
<b>150mm f3.5 Zenzanon S Lens</b>	£250
<b>150mm f4 Zenzanon PS Lens</b>	£350
<b>200mm f4.5 Zenzanon Lens</b>	£200
<b>200mm f4.5 Zenzanon PS</b>	£520

## EDIXA

Edixamat Body - For Spares	£10
Edixa mat Refe Reflex Body S-L (Serviced)	£70
Edixa II L with 45mm f2.8 Westernar lens + case	£30
Edixa Reflex C with 50mm f2.8	£90
Edixa Mat Reflex Model S L Body	£80
Edixa Mat Flex + 50mm f2.8 Iscotar with Case	£70
Edixa Reflex C + 50mm f2.8 Cassaron (Serviced)	£100
Edixa Mat Kadett + 50mm f1.9 Ennalyt (Serviced)	£100
Edixa Prismat TTL + 50mm f2.8 Iscotar	£40

## SIGMA

SA300 + 28-105mm f4/f5.6	£90
SA300 + 28-105mm + 70-300mm lenses	£140

## MINOX

Minox 35 EL with Case	£90
Ricoh FF IS Camera	£30
Rollei 35S Boxed With Flash	£190
Rollei 35T 40mm f3.5 Tessar	£70
Rollei 35 LED With Case	£50

## VOIGHTLANDER

Voightlander Vitomatic R	£40
Voightlander Vito B	£30
Voightlander vito C	£70
Voightlander B - Speeds slow	£20
Voightlander Vito BL Meter U/S	£30
Voightlander Vito cc1939-1950	£20
Voightlander 500LK + Case	£20



# MrCAD

**THE MOVING SALE CONTINUES**  
**at SILLY LOW SALE PRICES**

## NIKON

Nikonos Body + 35mm f2.5	£140
Nikonos II + 28mm f3.5 UV	£290
Nikonos II Calypso Body	£140
Nikonos III + 35mm f2.5, 28mm f3.5 UV + Accs	£430
Nikonos III + 35mm f2.8 Lens	£180
Nikonos IVA Body	£300
Sealife Model SL560 Underwater Camera	£50
MotorMarine II + 20mm f5.6 Wide Conv Lens + 35mm f3.5 Lens + Sub 50 Yellow Flash	£180
Nikkormat EL2 + 50mm f1.8 AIS lens + AW1 Winder	£170
Nikkormat FT Body	£70
Nikkormat FT + 50mm f2 Lens	£90
Nikkormat FT + Vivitar 35-70mm f2.8/f3.8 - Meter U/S	£90
Nikkormat FTN + 50mm f2	£80
Nikkormat FTN+28-70mm Sirius	£140
EM Body	£30/£50
EM Body + MDE Motordrive	£70
F2 Body with Polaroid Back	£290
F2 Body with DP Head, MD3 Drive + MB2	£350
F2 Photomic Body + DP1 Head	£180
F2 Photomic Body + DP1 Head + 50mm f2 Nikkor H	£210
F2 Photomic Pin Register Body With MD2	£650
F2A Chrome Body As Seen	£140
F2A Chrome Body	£290
Seacam Underwater Housing for Nikon F	£220
F3 Body with prism	£170
F3 Body with MF14 Databack + MD4 Drive	£430
F3 HP Body with MD4 Drive	£440
F3 HP Body + Pin Register Back	£380
F301 Body	£80
F301 Body + MF19 Data Back	£90
FA Black Body	£130/£140
FE Chrome Body - Great	£130
FE Black Body	£80
FE Body + Tokina 35-70mm f4	£110
FE2 Black Body + MD12 Drive	£160
FE2 + 35-72mm f3.8 Series E	£130
FG Body	£70
FG Body + Vivitar 28-210mm f3.5/f5.6	£100
FG20 Body + 50mm f1.8 Lens	£90
FM + 50mm f1.4 AI Lens	£180
FM2N Chrome Body	£130
FM2N + 50mm f1.8 Lens	£160
F4 Body	£210
F4S Body + MB21	£290
F4S Body + MB21	£290
F401 AF + Sigma 28-105mm	£90
F5 Body Boxed	£350
F50 Body - LCD Screen cracked	£50
F501 Body	£100
F55 Body	£40
F55 + 28-80mm AFG lens	£100
F60 Body + 50mm f1.8 AF lens	£100
F601M Body	£80
F601M + 35-80mm f4/f5.6 Nikkor	£100
F70 with 28-80mm AF	£90
F800S5 (F801S) Body	£110
F80 body for Spares	£10
F80 Chrome Body for Spares	£10
F80 Body	£70
F80 + 50mm f1.8 AF Lens	£140
F801 Body	£110
F801S Body	£90/£110/£140
F801S Body+MF20 Databack	£140
F801S + 28-80mm AFD + MF20 Databack	£140
F90 Body for Spares	£10
F90 Body	£130
F90 Body	£120
F90 Body	£130
F90 Body	£100
F90 + 35-70mm Nikkor Lens	£170
F90 Body + MF28 Databack	£200
F90S Body with MB10 Grip	£180
F90X Body for Spares	£40
F90X Body	£160
F90X Body with MB10	£170
F90X Body + 50mm f1.8 AF	£170
F100 Body + MB15 Grip	£190

## YASHICA/CONTAX

137MD Quartz + 50mm f1.9	£90
Yashica Oral Eye Dental Medical Camera with 55mm f4 + Case	£100
Yashica Dental Eye Camera + 100mm f4 Lens + Case	£170
Yashica Dental Eye Camera II + 100mm f4 Lens + Case	£180
Yashica FR Body	£60
Yashica FR1 + 50mm f1.8	£80
Yashica FX2 + 50mm f1.9	£60
Yashica 108 Multi Program + 35-70mm f3.5/f4.5 Zoom	£80
Contax TVS Camera	£180
FP1 + 50mm f1.8 + Winder	£60
FS1 + 40mm f1.8 lens	£80

## KONICA

FP1 + 50mm f1.8 + Winder	£60
FS1 + 40mm f1.8 lens	£80

## COLLECTABLES

Kiev 4 Body Only	£50
Kiev 4 + 50mm f2 with built in meter - Shutter Fault	£60
Kiev 4 + 53mm f2 -Timer Fault	£70
Kiev 4 + 50mm f2 + Case	£90
Kiev 4A + 50mm f2 Jupiter 8M	£80
Fed 1F + 50mm f3.5, Case and spool	£100
Fed 4 + 53mm f2.8 + Case	£70
Fed 4 + 53mm f2.8 Lens + Case	£20
Slow Speeds slow As Seen	£20
Fed 5B + 55mm f2.8 lens	£80
Contaflex Super B Outfit	£350
Contina L + Case	£30
Voightlander 500LK + Case	£20
Contina IIA with Case	£30
Contina III with Case	£30
Babybox Tengor with Case	£70
Zeiss Ikonta C 520/2	£60
Folding 6x9cms Camera	£30
Zeiss Ikonta 520	£30
Zeiss Ikon Nettar 515 - 6x4.5	£30
Kodak Hawkeye No 2, model C, 120	£10
Junior Six 16 616-620 Film	
21/4 X 31/4 cc1933 - 1940	£20
Six 20 Special	£10
No 1 Autographic Junior 6x9cms	
120 Film Camera	£20
Folding Autographic	
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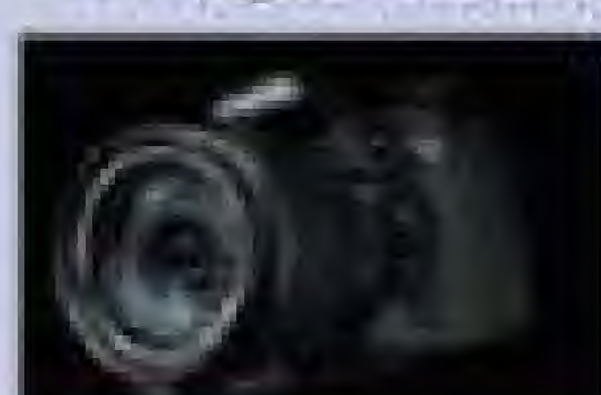
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- EF-S 17-85mm f/4.0-5.6 IS USM £349.99
- EF-S 17-85mm IS (Unboxed) £279.99
- EF-S 18-55mm (Unboxed) £85.00
- EF-S 18-55mm f/3.5-5.6 IS £150.99
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- EF-S 18-55mm f/3.5-5.6 IS II £149.00
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- 24-70mm f/2.8L USM £959.99
- 24-105mm f/4.0L IS USM £899.99
- 24-105mm IS (White Box) £749.99
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- 28-300mm f/3.5-5.6L IS USM £2,236.99
- EF-S 55-250mm f/4-5.6 IS £169.99
- 70-200mm f/2.8L USM £984.00
- 70-200mm f/2.8L IS II USM See Web
- 70-200mm f/4.0L IS USM £989.99
- 70-200mm f/4.0L USM £533.99
- 70-300mm f/4.0-5.6 IS USM £439.99
- 70-300mm f/4.0-5.6L IS USM £1,137.99
- 70-300mm f/4.5-5.6 DO IS USM £1,153.99
- 75-300mm f/4.0-5.6 Mk III £159.99
- 75-300mm f/4.0-5.6 USM III £239.99
- 100-400mm f/4.5-5.6L USM IS £1,218.99
- 200-400mm f/4.0L USM IS in development
- 1.4x II Extender £289.99
- 1.4x III Extender £494.99
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## Canon Accessories

Battery Grips	Flashguns	Cases
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BG-E5 (EOS 450D) £119.99	Speedlite 270EX II NEW £169.99	EH-20L Semi-Hard Case (7D) £92.99
BG-E6 (5D Mk II) £229.99	Speedlite 320EX NEW £229.99	EH-21L Semi-Hard Case (60D) £84.99
BG-E7 (7D) £149.99	Speedlite 430EX II £204.99	DCC-60 Leather Case (IXUS 80) £23.00
BG-E9 (60D) £179.99	Speedlite 580EX II £364.99	DCC-62 Leather Case (IXUS 105) £23.00
Wireless File Transmitters	MacroLite MR14EX £469.99	DCC-65 Leather Case (G11) See Web
WFT-E1 (EOS 1Ds II) £999.99	MT-24EX Macro Twin Flash £789.99	DCC-80 Soft Case (A530/A540) £23.00
WFT-E2 (EOS 1D III) (I) £699.99	Speedlite Transmitter ST-E2 £179.99	DCC-85 Soft Case (A1000 IS) £6.99
WFT-E2 Mark II (EOS 1D IV) £629.99	Remotes	DCC 490 Soft Case (A800) £14.00
WFT-E3 (EOS 40D) £769.99	RC-6 (EOS 500D, 550D, 600D) £16.99	DCC 510 Soft Case (A3300 IS) £19.00
WFT-E4 (EOS 5D Mk II) £699.99	RS-60E3 (EOS 400D, 450D) £24.99	DCC 600 Soft Case (G77/G9) £23.00
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Batteries	LC-5 Wireless Controller Set £334.99	DCC 650 Soft Case (G10) £23.00
NB 2LH (G7, EOS 350D, 400D) £70.00	Waterproof Housings	DCC 800 Soft Case (SX10 IS) £27.00
NB 6L (for Digital IXUS 85 IS) £43.00	WP DC26 (IXUS 870 IS) £169.99	DCC 1400 Soft Case (S90) £23.00
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NB 9L (for IXUS 1000 HS) £43.00	WP DC32 (IXUS 110 IS) £169.99	SC-DC65A Brown Case (G11) £49.99
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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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## Panasonic GF2 + 14-42mm O.I.S



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LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an Impression design.

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Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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140mm Lumix G Vario	£689.99
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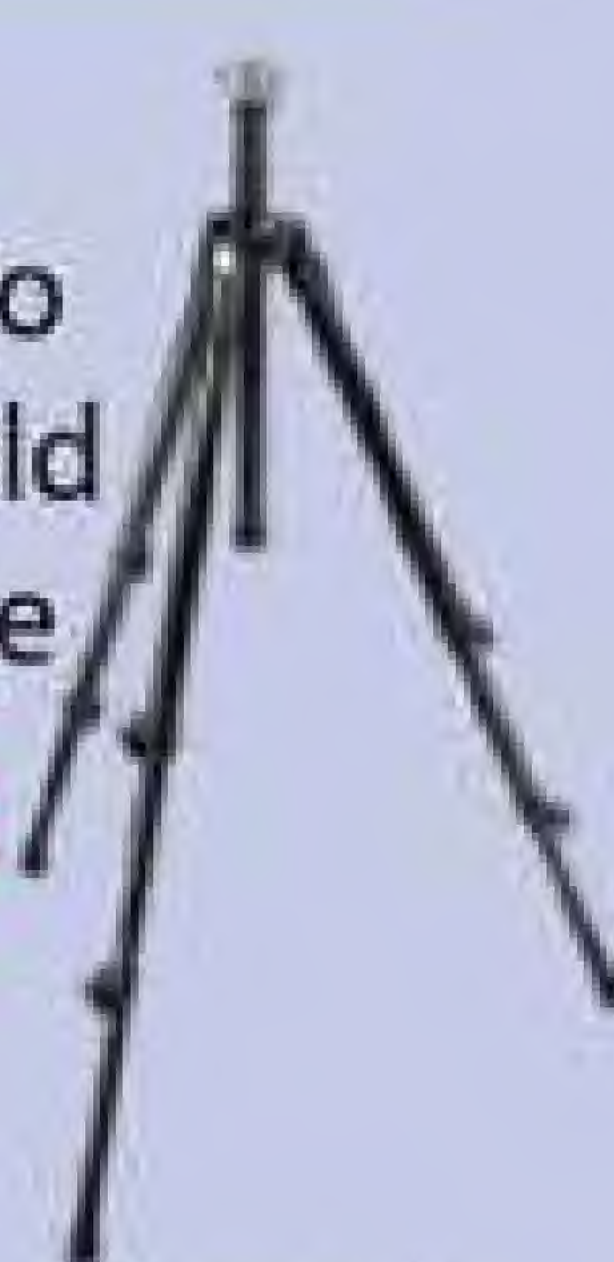
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T009 Colour	<b>£26.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£19.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£22.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T036 Black	<b>£9.99</b> 10ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	C42, C44, C46
T037 Colour	<b>£11.99</b> 25ml	<b>£4.99</b> 31ml, 3 for <b>£13.99</b>	
T040 Black	<b>£19.99</b> 17ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	C62, CX3200
T041 Colour	<b>£19.99</b> 37ml	<b>£4.99</b> 46ml, 3 for <b>£13.99</b>	
T050 Black	<b>£19.99</b> 15ml	<b>£2.99</b> 16ml, 3 for <b>£7.99</b>	440, 460, 660, Photo 700, 750, 1200
T051 Black	<b>£19.99</b> 24ml	<b>£2.99</b> 26ml, 3 for <b>£7.99</b>	740, 760, 800, 850, 860, 1160
T052 Colour	<b>£19.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>	440, 640, 660, 740, 760, 1160
T053 Colour	<b>£19.99</b> 43ml	<b>£3.99</b> 48ml, 3 for <b>£10.99</b>	Photo 700, 750
T0331-336 Set of 7	<b>£102.99</b> set of 7	<b>£29.99</b> , 3 sets for <b>£87.99</b>	Photo 950, 960
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T0341-347 Set of 7	<b>£119.99</b> set of 7	Not Available.	Photo 2100
T0341/8, each	<b>£14.99</b> 17ml	Not Available.	
T0342/3/4, each	<b>£17.99</b> 17ml	Not Available.	
T0345/6/7, each	<b>£17.99</b> 17ml	Not Available.	
T0441-454 Set of 4	<b>£42.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	<b>£17.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0452/3/4, each	<b>£9.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	R200, R220, R300, R320, R340
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T0484/5/6, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Photo R800, R1800
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T0540 Gloss	<b>£7.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	
T0541/2/3/4, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0551-554 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0591-599 Set of 8	<b>£94.99</b> set of 8	Check Website.	
T0591/2/3, each	<b>£11.99</b> 13ml	Check Website.	Photo R2400
T0594/5/6, each	<b>£11.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£11.99</b> 13ml	Check Website.	
T0611-614 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0711-714 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.	
T0794/5/6, each	<b>£11.99</b> 10ml	Check Website.	
T0801-806 Set of 6	<b>£49.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, R265, R285, R360
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T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-969 Set of 8	<b>£78.99</b> set of 8	Not Available.	Photo R2880
T0961/2/3, each	<b>£9.99</b> 11.4ml	Not Available.	
T0964/5/6, each	<b>£9.99</b> 11.4ml	Not Available.	
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T1281-4, each <b>NEW</b>	<b>£7.99</b> 5.9ml <b>£6.99</b> 3.5ml or <b>£26.99</b> set of 4		S22, SX125, SX420W/425W, BX305F
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No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£17.99</b>
No.338 Black 11ml	<b>£17.99</b>
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No.343 Colour 7ml	<b>£18.99</b>
No.344 Colour 14ml	<b>£26.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£13.99</b>
No.363 Black 6ml	<b>£13.99</b>
No.363 C/M/Y/PC/PM each	<b>£8.99</b>
No.363 Set of 6	<b>£39.99</b>
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No.940XL C/M/Y 16ml each	<b>£15.99</b>

Many more in stock!



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No.1 Colour	<b>£10.99</b>
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No.26 Colour	<b>£12.99</b>
No.27 Colour	<b>£11.99</b>
No.31 Photo	<b>£11.99</b>
No.32 Black	<b>£9.99</b>
No.33 Colour	<b>£11.99</b>
No.34 Black	<b>£11.99</b>
No.35 Colour	<b>£12.99</b>

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No.1 Colour	<b>£16.99</b>
No.14 Black	<b>£16.99</b>
No.15 Colour	<b>£18.99</b>
No.17 Black	<b>£13.99</b>
No.23 Black	<b>£14.99</b>
No.24 Colour	<b>£16.99</b>
No.27 Colour	<b>£14.99</b>
No.28 Black	<b>£13.99</b>
No.29 Colour	<b>£14.99</b>
No.31 Photo	<b>£24.99</b>
No.32 Black	<b>£15.99</b>
No.33 Colour	<b>£17.99</b>
No.36 Black	<b>£16.99</b>
No.37 Colour	<b>£18.99</b>
No.43 Colour	<b>£22.99</b>
No.44 Black	<b>£18.99</b>
No.100XL Black	<b>£18.99</b>
No.100 Black	<b>£12.99</b>
No.100 Cyan / Mag / Yellow	<b>£7.99</b>

Many more in stock!

### Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
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LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
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LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99



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16GB 60MB/s	£116.19 £69.99
32GB 60MB/s	£208.89 £139.99

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4GB 15MB/s	£15.86 £8.19
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16GB 30MB/s	£103.58 £67.79
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16GB Sandisk	£37.35 £24.99

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A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure	

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4 cards, with keychain	
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2 cards, 8 AA batteries	

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High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	£6.99
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AA 2700mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99 £9.99

ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
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Ultimate Lithium	
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
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## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
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NP45 for Fuji	£9.99
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NP60 for Fuji	£9.99
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NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Fuji	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
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EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
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EN-EL15 for Nikon	£9.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
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BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
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NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

### Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 7D/50D MkII:	£119.99
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For Canon 30/40/50D:	£99.99
+1x BP-511: £111.99 +2x BP-511: £123.99	
For Canon 450/500/1000D:	£69.99
+1x LP-E8: £78.99 +2x LP-E8: £87.99	
For Canon 550D:	£99.99
+1x LP-E8: £114.99 +2x LP-E8: £129.99	
For Nikon D80/D90:	£94.99
+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	
For Nikon D300/D700:	£129.99
+1x EN-EL3E: £144.99 +2x EN-EL3E: £159.99	
For Sony A200/A350:	£69.99
+1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

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+1x LP-E8: £144.99 +2x LP-E8: £169.99	
For Canon 30/40/50D:	£99.99
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For Canon 450/500/1000D:	£69.99
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The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	£25.99

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A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
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LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Filters (84mm wide)	
Circular Polarizing	£27.99
Infra Red R72	£29.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated	£10.99
Light Blue Graduated	£10.99
Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
Light Sunset Graduated	£10.99
Dark Sunset Graduated	£10.99
Light Tobacco Graduated	£10.99
Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
Dark Green Graduated	£10.99
Light Yellow Graduated	£10.99
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Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£39.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit	
£42.99	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	

## LENS HOODS & CAPS

Bayonet-Fit Lens Hoods	
ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.8	£9.99
ET-65B Canon 70-300/4-5.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

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Screw-Fit Lens Hoods	
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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level	
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.	£29.99

## CLEANING

Sensor Cleaning - DRY	
Sensor Loupe 7X with LED	£54.95
ZEEion Anti-static Blower	£37.95
SL700 Arctic Butterfly	£52.95

Sensor Cleaning - WET	
Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning	
Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
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Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£3.99

Massive range of cleaning equipment on our website and in stock.

## SCREW-TYPE FILTERS

### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.



UV / Haze Filters	
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.	
46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

Circular Polarising Filters	
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.	
46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

Skylight Filters	
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.	
52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

Neutral Density Filters	
Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).	
52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

Close Up Filter Sets	
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.	
52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

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550D + 18-55 F3.5/5.6 IS ..... £589  
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### DIGITAL COMPACT

Powershot G12 ..... £429



### EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM ..... £649  
15-85 F3.5/5.6 IS U no box ..... £547  
17-85 F4/5.6 IS USM unboxed ..... £299  
18-55 F3.5/5.6 IS unboxed ..... £99  
18-135 F3.5/5.6 IS U no box ..... £249  
18-200 F3.5/5.6 ..... £POA  
55-250 F4/5.6 IS ..... £229  
60 F2.8 Macro USM ..... £359

### EF LENSES

8-15 F4 L U Fisheye ..... £1349  
15 F2.8 Fisheye ..... £POA  
16-35 F2.8 MKII L USM ..... £1099  
17 F4 TSE L ..... £1999  
17-40 F4 USM L ..... £599  
20 F2.8 USM ..... £399  
24 F1.4 L II USM ..... £1397  
24 F2.8 ..... £369  
24 F3.5 L TSE MKII ..... £1699  
24-70 F2.8 L USM ..... £997  
24-105 F4 L IS USM unboxed ..... £799  
28 F1.8 USM ..... £399  
28 F2.8 ..... £175  
35 F1.4 L U ..... £1149  
35 F2.8 ..... £229

50 F1.2 L USM ..... £1289  
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50 F2.5 Macro ..... £249  
70-200 F2.8 IS U LII ..... £1789  
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70-200 F4 L USM ..... £519  
70-300 F4/5.6 L IS U ..... £1197  
70-300 F4.5/5.6 IS USM ..... £419  
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85 F1.8 USM ..... £319  
100 F2.8 IS L U macro ..... £739  
100 F2.8 Macro USM ..... £429  
100-400 F4.5/5.6 IS L USM ..... £1297  
135 F2 L USM ..... £899  
180 F3.5 L USM Macro ..... £1249  
200 F2.8 II L USM ..... £649

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300 F2.8 LII IS USM ..... £6799  
300 F4 L IS USM ..... £1119  
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Ext tube 12 or 25 II each ..... £79  
1.4x III converter ..... £499  
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Angle finder C ..... £189  
BGE2N Grip (20/30/40D) ..... £129  
BG-E5 grip (450/500D) ..... £119  
BG-E6 grip (5D MKII) ..... £197  
BG-E7 grip (7D) ..... £149  
BG-E8 grip (550D) ..... £139  
BG-E9 grip (60D) ..... £179  
MR 14EX Ringlight ..... £469  
MT-24EX ..... £749  
270 EX II ..... £149  
430 EX II ..... £219  
580 EX II ..... £364  
Off camera shoe cord OC-E3 ..... £59  
LC5 wireless set ..... £369  
STE2 Transmitter ..... £179  
RS-80E3 ..... £49.99  
TC-80N3 ..... £119

16-35mm f2.8 LII USM  
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Extension Tube E14	E+/Unused £59 - £89
Extension Tube E28	E++ £59 - £79

## Bronica GS1



GS1 Complete + AE Prism	E+ £449
GS1 Complete	E++ £399
GS1 Body Only	E+/E++ £129 - £199
50mm F5.6 PG	E++ £299
65mm F4 PG	E+ £149 - £199
110mm F4 PG Macro	E+/E++ £299 - £349
150mm F4 PG	E++ £159
200mm F4 PG	E+ £179
250mm F5.6 PG	E+/Unused £199 - £299
GS 120 Magazine	E++ £59
GS 220 Mag (8x4.5)	Mini £89
Polaroid Mag G	E+/Unused £30 - £89
AE Prism Finder G	E+/E++ £125 - £149
AE Rotary Prism G	E++ £225
Speed Grip G	E+ £39
G18 Extension Tube	E++ £85

## Bronica RF645

RF645 + 65mm F4	E++ £549
45mm F4 RF + Finder	E++ £319 - £349
55mm F4 RF	E++ £149
RF20 Speedlite	E++ £149

## Bronica SQA/Ai/B

SQA Complete + Prism	E+ £299
SQA Complete	Exc £249
SQA Body Only	E+ £89
SQ Complete	E+ £199
40mm F4 S	E++ £249
60mm F3.5 PS	E++ £249
65mm F3.5 S	E+/E++ £169 - £249
85mm F4 PS	E+/Unused £119 - £299
80mm F2.8 S	Unused £99
110mm F4 PS Macro	E+/E++ £249 - £299
135mm F4 PS Macro	Unused £225
150mm F3.5 S	As Seen / E++ £59 - £165
150mm F4 PS	As Seen / Mini £59 - £199
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ £149
250mm F5.6 PS	E++ £249
2x Teleconverter S	E+/E++ £79 - £99
SQA 120 Mag	E+ £35
SQA 120L Mag	E++ £95
SQA 220 Mag	Exc / Unused £20 - £59
SQA 220L Mag	E+/Unused £49 - £75
SQA 220L Mag	Exc / E+ £29 - £79
SQB 120 Mag	E++ £39
Polaroid Mag S	E+/E++ £35 - £49
AE Prism Finder S	E+/E++ £99 - £149
AE/DS Prism Finder	E+ £95
Prism Finder S	E+/Unused £49 - £119
Motivdrive SQI	E+ £119
Speed Grip S	E+ £35
Autobellows S	E++ / Unused £219 - £299
Proshade S	E+/Unused £25 - £59

## Canon EOS



EOS 1V + E2 Booster	E+/E++ £379 - £499
EOS 1V Body Only	E+ £349
EOS 1N RS Body Only	E+ £349
EOS 1N + E1 Booster	E+ £219
EOS 1N + BP-E1 Grip	E++ £259
EOS 1 + E1 Booster	As Seen / Exc £99 - £139
EOS 1 Body Only	E+/E++ £89 - £179
EOS 30 Body Only	As Seen £89
EOS 30 Body Only	E+/E++ £89 - £99
EOS 30 Body Only	E++ £79

EOS 5 + VG10 Grip	E+/E++ £49 - £59
EOS 5 Body Only	E+/E++ £49 - £59
EOS 5 QD Body Only	E+/E++ £59 - £69
EOS 50E + BP50 Grip	E+/E++ £59 - £69
EOS 50E Body Only	E+/E++ £39 - £59
18-55mm F3.5-5.6 EFS	E+ £49
18-55mm F3.5-5.6 EFS II	E++ £59
18-55mm F3.5-5.6 IS EFS	Mini £39
24mm F1.4 L USM	E+ £799
24mm F2.8 EF	Exc / Mini £149 - £279
24mm F3.5 L TS-E	E+ £799
24-105mm F4 L IS USM	Mini £749
28-90mm F3.5-5.6 USM	E++ £59
28-90mm F4-5.6 USM	E+/E++ £49 - £59
28-90mm F4-5.6 USM II	E++ £59
28-105mm F3.5-4.5 USM	E+/E++ £109 - £129
28-105mm F3.5-4.5 USM II	E+ £129
28-300mm F3.5-5.6 L IS USM	Mini £1,599
55-300mm F4-5.6 USM II	E++ £59
75-300mm F4-5.6 USM MKII	E++ £119
75-300mm F4-5.6 Apo AF	E+ £89
90-300mm F4-5.6 EF	E+ £99
100MM F3.5 L Macro USM	E++ / Mini £329 - £349
200mm F1.8 L USM	Exc £1,849
300mm F4 L IS USM	E++ £999
400mm F2.8 L USM	E+ £2,799
Canon 500mm F8 Reflex	E++ £59
Sigma 17-70mm F2.8-4.5 DC OS HSM	Mini £249
Sigma 18-50mm F2.8 EX DC	E++ / Mini £169 - £229
Sigma 20mm F1.8 EX DG	E++ £349
Sigma 28-70mm F2.8 AF	E+ £39
Sigma 28-135mm F3.8-5.6 Asph	E++ £39
Sigma 30-500mm F4-6.3 Apo DG HSM	E+ £499
Sigma 70-210mm F2.8 Apo	E+/E++ £299
Sigma 70-210mm F4-5.6 LC AF	E+ £49
Sigma 105mm F2.8 EX Macro	E+ £799 - £279
Sigma 120-400mm F4.5-5.6 Apo DG HSM	E+ £499
Sigma 300mm F4 Apo	E++ / Mini £259 - £299
Sigma 400mm F5.6 AF	As Seen £39
Sigma 400mm F5.6 Apo AF	E++ £349
Tokina 18-50mm F2.8 ATX Pro DX	Mini £549
Tokina 100mm F2.8 AF PRO D ATX	Mini £299
Zeiss 25mm F2.8 Distagon ZS	E++ £549

## Canon Manual

F1NAE Black Body Only	Exc / E+ £199 - £299
F1 Black Body Only	Exc £129
T30 Body Only	As Seen / E+ £69 - £89
T70 + 28mm F2.8	E+ £29
T50 + 50mm F1.8	E+/E++ £25 - £29
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Chrome Body Only	E+ £59
AE1P Chrome + 50mm F1.8	Exc / E+ £49 - £55
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+/E++ £49
EX Auto + 50mm F1.8	As Seen £59
EX Auto + 50mm F1.8 EX	E+ £39
FT QL Chrome + 50mm F1.8	E+ £59
FT QL Chrome + 50mm F1.8	E+ £59
24mm F2.8 Black	E+ £79
24mm F2.8 FD	E+ £85
24-35mm F3.5 FD L	E++ £399
28mm F2.8 Black	E++ £29 - £35
28mm F2.8 FD	As Seen / E++ £19 - £39
28-55mm F3.5-4.5 FD	E+/E++ £49
35mm F3.5 Black	E+ £25 - £35
35-70mm F3.5-4.5 FD	E+/E++ £25 - £35
35-70mm F4 FD	E+ £25 - £30
35-105mm F3.5 FD	E+ £79
50mm F3.5 Black + FD25 Tube	E++ £59
50mm F3.5 FD Macro + Tube	As Seen / E++ £49 - £59
50mm F3.5 FL Macro + Tube	E++ £85
70-150mm F4.5 FD	E++ £29
70-210mm F4 FD	As Seen / E++ £30 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
80-200mm F4 Black	E+ £89
80-200mm F4 FD	E+ £89
100mm F2.8 Black	E+ £69 - £75
100mm F2.8 FD	E+ £75
100mm F4 FD Macro	E+ £119 - £169
100mm F4 FD Macro + Tube	E+/E++ £149 - £179
100mm F4 Macro B/Lock	E+ £79
100-200mm F5.6 Black	E+/E++ £39 - £45
100-200mm F5.6 FD	E+ £29
100-200mm F5.6 FL	E+ £49
100-200mm F5.6 FD	E+ £79
135mm F3.5 FD	E++ £29 - £35
200mm F2.8 Black	Exc £89
200mm F2.8 FD	E+ £89
200mm F4 FD	As Seen / E++ £20 - £45
300mm F2.8 FD L	Exc £860
300mm F4 FD	E+/E++ £149 - £179
300mm F5.6 Black	E+ £55
300mm F5.6 FD	E+/E++ £59 - £79
400mm F4.5 Black	E+ £299
500mm F2.8 Apo	E+ £145 - £175
500mm F8 Reflex	E+ £139
U.S. Marine 400mm F4.5 B/Lock	E++ £399
2x Extender	E+/E++ £45
2x Extender	E+/E++ £39 - £59
Eye Level Finder F	Exc £29
Eye Level Finder FN	E+ £49
Servo EF Finder	E+ £75
Speed Finder F	As Seen £55
188A Speedlite	E+ £15
24AT Speedlite	E+/E++ £15
277T Speedlite	E+ £19
300TL Speedlite	E+/E++ £35 - £49
5330 Speedlite	E+ £109
ML3 Macrolite	E+/E++ £75 - £139
AE Motivdrive FM	E+ £95
AE Powerwind FN	E+/E++ £79 - £95
MA Drive Set	E+ £59
MA Drive Set (US Coastguard)	E++ £99
Winder A	E+/E++ £5 - £29
Autobellows + Copier	E+/E++ £59

## Contax 645 Series

35mm F3.5 Distagon	E++ £1,199 - £1,299
45mm F2.8 Distagon	E++ £899 - £899
55mm F3.5 Distagon	E+/E++ £849 - £899
120mm F4 Apo Macro	E+/E++ £1,249 - £1,299
140mm F2.8 Sonnar	E++ / Unused £699 - £999
210mm F4 Sonnar	E++ / Mini £849 - £899
AE Prism Finder	E++ £199
MFB-2 Polaroid Mag	E+ £99
MSB1 Flash Bracket	Mini £179

## Contax G Series

G2 Body Only	E+ £419
15mm F8 G + Finder	E+ £999
21mm F2.8 G + Finder	E++ £449
28mm F2.8 G - Black	E+ £239
35-70mm F3.5-5.6 G Vario	E+ £399 - £449
90mm F2.8 G	Exc / E++ £79 - £189
GD1 Databack	E+ £39
TLA140 Flash	E+/Mini £39 - £59
TLA200 Flash	E+/E++ £75 - £119

## Contax SLR Series



N1 + 24-85mm	E++ / Unused £445 - £750
NX + 28-60mm	E++ / Unused £345 - £495
AX Body Only	Exc / E++ £299 - £499
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £179 - £299
S2 Body Only	E++ £549
ST Body Only	E++ £299
Aria Body Only	E+/E++ £199 - £249
167MT Body Only	E+/E++ £89 - £139
RTS + Window	E+ £195
137MA Body Only	E+ £39
137MD + Grip Body Only	E+ £39
138 Body Only	E+ £59
167MT Body Only	E+/E++ £89 - £139
Preview Body Only	E+/E++ £179 - £249
15mm F3.5 AE	E+ £1,099
18mm F4 NM	E+/E++ £549 - £599
21mm F2.8 MM	Mini £1,699
24-85mm F3.5-4.5 AF	E++ £499
25mm F2.8 MM	E++ £399 - £449
28-70mm F3.5-5.5 MM	E+/Mini £219 - £379
28mm F2.0 AE	E++ £599
28mm F2.0 MM	E++ £799
28mm F2.8 MM	E+/E++ £149 - £249
28-70mm F3.5-4.5 MM	E+/Mini £219 - £379
28-80mm F3.5-5.6 AF	E++ / New £279 - £399
Schneider 28mm F2.8 PC	E++ £599
35-135mm F3.5-4.5 MM	E++ £649 - £849
35mm F1.7 AE	E++ £85
60mm F2.8 AE Macro	E+/Mini £499 - £699
70-300mm F1-5.6 AF	E++ / Unused £499 - £799
80-200mm F4 MM	E++ £279 - £450
85mm F2.8 AE	E++ £225
85mm F2.8 MM	Mini £299
100mm F2.8 AE Macro	E++ £599 - £849
100mm F3.5 AE	E++ £499
100mm F3.5 (80 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £169
135mm F2.8 MM	E++ £199
160mm F2.8 AE	E++ £449
160mm F2.8 MM	E+/E++ £329 - £499
200mm F2.8 MM	Mini £3,249
200mm F3.5 AE	As Seen / E++ £149 - £225
300mm F4 MM	E+/E++ £249 - £379
TLA200 Flash	E+ £39
TLA280 Flash	E++ / Mini £99 - £119
TLA300 Flash	As Seen / Mini £29 - £59
TLA360 Flash	E++ / Mini £179 - £199
TLA480 Flash	E++ £279

## Digital SLR Cameras

Canon EOS 10 MKII Body Only	As Seen / E+ £599 - £849
Canon EOS 10 MKII Body Only	As Seen £299
Canon EOS 5D Body Only	E+ £649 - £699
Canon EOS 30D Body Only	E+/E++ £249 - £299
Canon EOS 20D Body Only	E+/E++ £189 - £219
Canon EOS 100 + BG-E3	E+ £199
Canon EOS 450D Body Only	Mini £299
Canon EOS 400D + 18-55mm	E++ £249
Canon EOS 350D + 18-55mm + BG-E3 Grip	E++ £249
Contax N Digital Body + 24-85mm	E++ £1,699
Fuj 55 Pro Body Only	E++ £479 - £499
Fuj 55 Pro Body Only	As Seen / E++ £399 - £159
Leica R9 + Digital Modular R	E++ £2,500
Nikon D2X Body Only	E+/E++ £599 - £799
Nikon D1X Body Only	E+ £299 - £349
Nikon D300 Body Only	E+ £699
Nikon D200 Body Only	E++ £699
Nikon D100 + MB-D100 Grip	E+ £179
Nikon D80 Body Only	E++ £299
Nikon D70S Body Only	E+/Mini £179 - £229
Nikon D70 Body Only	E+/E++ £159 - £179
Nikon D60 Body Only	E+/E++ £199 - £219
Nikon D60 Body Only	E+/E++ £199 - £219
Olympus E1 + HLD-2 Battery Grip	E++ £249 - £269
Olympus E1 Body Only	E+ £179
Olympus E620 + 14-45mm	Mini £399
Olympus E620 + HLD6 Grip	E++ £349
Olympus E600 + HLD5 Grip	Mini £299
Olympus E450 + 14-42mm	E++ £249
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E++ £219 - £229
Olympus EP-1 Body Only	E+/Mini £199 - £199
Panasonic LX1 + 14-50mm	E++ £599

Panasonic GH-1 Body Only	E++ / Mini £399 - £429
Panasonic GF1 Body Only	E++ / Mini £199 - £249
Panasonic G1 Body Only	E++ £199
Pentax K200 + 18-55mm + D-BG2 Grip	E++ £449
Pentax K200 Body Only	Mini £340
Samsung EX1	Mini £189
Samsung NX10 Body Only	Mini £229
Sony A700 + VG-C70 Grip	E++ £529
Sony A700 Body Only	E++ £449
Sony NEX5 + 18-55mm + Flash	Mini / Mini £399

## Fuji Medium Format

G645W	E+ £299
G645Z	E++ £349
G645S	E++ £299
G645W	As Seen £229
GSW690 MKII	E+ £599
GW690 MKII	E++ £649
GX617 + 105mm	E+ £1,999
GX617 + 90mm	E++ £2,259
105mm F8 (GX617)	E++ £999
GX680 MK1 Complete	E+ £599 - £649
GX680 MK1 Complete	E+/E++ £599 - £649
65mm F5.6 GX (680)	E+/E++ £299 - £349
80mm F5.6 GX (680)	E++ £249
135mm F5.6 GX (680)	E++ / Mini £249 - £299
135mm F5.6 GX (680)	E+/Mini £249 - £299
150mm F4.5 GX (680)	Mini £399
180mm F5.6 GX (680)	E++ / Mini £399 - £449
190mm F8 Soft Focus (660)	E++ £499
210mm F5.6 GX (680)	E+/Mini £249 - £499
Instant Film Holder Mk1 (680)	E+/E++ £69 - £99
Instant Film Holder Mk1 (680)	E++ £75 - £85
MkII Mag + 120 Insert (680)	Exc / Mini £75 - £199
MkII Mag + 220 Insert (680)	E++ £99 - £125
MkII Mag + 120 Insert (680)	E+ £109
MkII Mag + 220 Insert (680)	E+ £109

## Hasselblad H Series



H3D Complete	Mini £9,999
H1 Body + AE Prism + Magazine	E++ £1,499
35mm F3.5 HC	E++ £1,899
150mm F2.8 HC	E++ £1,399
BCH Charger + 9.6V Battery	E+ £119
HM 1832 Magazine	E+/Mini £169 - £399
HM100 Polaroid Mag	E++ £129 - £149

## Hasselblad V Series

503CW Complete	E++ £1,699
503ELX Black Body Only	E++ £449 - £450
SWCM Complete	E+ £1,399
Art Outfit	E++ £2,250
Flex Outfit	Mini-£1,399
30mm F3.5 CF Fisheye	E++ £3,299
40mm F4 C/T BLACK	E+ £999
50mm F4 C Chrome	As Seen / E+ £199 - £449
50mm F4 CF	Exc Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc-£399
80-120mm F4.5 FE	E+ £849
90mm F2.8 FE	E++ £499
100mm F3.5 CF	E+ £449
120mm F4 CF Macro	E++ £899 - £949
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
150mm F4 C Black	E+ / E++ £149 - £299
150mm F4 C Chrome	Exc / E+ £149 - £199
150mm F4 CF	As Seen / E++ £299 - £449
150mm F4 CR	Exc Demo / E++ £799 - £1,499
250mm F4 FE	E+ / E++ £599 - £749
250mm F5.6 C Black	E+ £249
250mm F5.6 C Chrome	As Seen / E+ £149 - £249
250mm F5.6 CF	Unknown / E+ £499
350mm F5.6 C Black	Exc-£449
2x Mirror Converter	E+ £249
2x E Converter	E++ / Mini-£299 - £449
Combo 2x Converter	E+ £50
Teleskop 2x Converter	E+ £49
Vivitar 2x Converter	E+ / E++ £35 - £75
70 Chrome Mag	E+ / E+ £99
A12 Black Mag	As Seen / E+ £79 - £99
A14 Chrome Mag	Exc-£39 - £49
A16 Chrome Mag	E+ / E+ £79 - £179
A16S Chrome Mag	Exc-£99
A24 Black Mag	E+ / E++ £125 - £145
A24 Chrome Mag	Exc / Mini-£49 - £125
A24 TCC Black Mag	E+ £39
E24 Black Mag	E+ / Mini-£199 - £229
Phase One H10 Back	E+ £850
Polaroid Mag	E+ £75
PM Prism	E+ £149
PM5 Prism	E+ £199
PM90 Prism	E+ / Mini-£269 - £299
PME3 Meter Prism	E+ £299
PMES1 Meter Prism	E+ £399
PMES3 Meter Prism	E+ £349
Maxfinder Maxfinder 4245	E+ £1



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

ffordes  
photographic**Mamiya RZ67 Series**

Pro Complete + AE Prism	E+ £599
Pro Complete	E+ £549
Pro + WLF Body Only	E++ £249
Pro Body Only	E+ £129
37mm F4.5 Fisheye Z	E+ £499
50mm F4.5	Exc / E++ £299 - £350
50mm F4.5 W	E+ / E++ £249 - £309
65mm F4.5 W	As Seen / E++ £149 - £299
75mm F4.5 Shift W	E+ / E++ £399 - £549
109-200mm F5.2 W	E+ £399
140mm F4.5 W Macro	E+ / E++ £219 - £269
150mm F3.5 W	Mini £249
180mm F4 Soft VSF D/L	E++ £499 - £599
180mm F4.5	Mini £299
180mm F4.5 W	Exc / E++ £179 - £199
180mm F4.5 W/L	E+ / E++ £149 - £395
210mm F4.5 Apo	E++ £479
250mm F4.5	E++ £179
250mm F4.5 W	E+ / E++ £179 - £225
350mm F5.6 Apo	E+ / E++ £849 - £799
360mm F5.6	E+ £299
1.4x Converter	E++ £249
120 Pro Mag	E++ / Unused £59 - £99
120 Pro Mag (6x4.5)	E+ £145
Polaroid Mag	E+ £29 - £39
AE Prism Finder	As Seen £149
PD Prism Finder	E+ £129
Prism Finder	E+ £125
Extension Tube No 1	Mini £79
Extension Tube No 2	E++ £79
Winder II	E+ £59

**Mamiya Twin Lens Series**

C330S Body Only	E+ £199
C330F + Plain Prism	E++ £199
65mm F3.5 Sekor	E+ £149
135mm F4.5 Sekor	Ex Demo / E+ £39 - £95
160mm F4.5 Sekor Super	E+ £99 - £129
Flash L Grip	E+ £15
Pistol Grip	E+ £35
Panofinder	E++ £99

**Nikon AF**

F6 Body Only	E++ / Mini £949 - £999
F5 Anniversary Body Only	Unused £1,199
F5 Body Only	Exc / E++ £199 - £499
F4S Body Only	As Seen / Exc £149 - £199
F4 Body Only	E+ £149
F100 Body + MB15 Grip	E++ £199
F100 Body Only	E+ / E++ £129 - £299
F90X + MB10 Grip	As Seen / E++ £99 - £129
F90X Body Only	Exc / E++ £39 - £79
F90 Body Only	E+ / E++ £49 - £125
F801 Body Only	E+ / E++ £49 - £99
F80 Black + MB16 Grip	E+ £99
F80 Black Body Only	E+ / E++ £75 - £99
F80 Chrome Body Only	E+ £79
F70 + 35-80mm	E+ £99
F70 Body Only	E+ / E++ £29 - £59
10.5mm F2.8 G AF ED DX Fisheye	Mini £399
12-24mm F4 G AFS DX ED	Mini £599
14mm F2.8 AFD	E++ £799
17-55mm F2.8 G AFS DX IFED	E++ £699
18-35mm F3.5-5.6 AFD	E+ / E++ £199 - £249
18-55mm F3.5-5.6 G AFS DX VR	E+ £99
18-70mm F3.5-4.5 G AFS ED DX	E+ / E++ £109 - £149
18-105mm F3.5-4.5 G AFS ED DX VR	E++ £149
18-135mm F3.5-4.5 G AFS DX	E+ £199
18-200mm F3.5-5.6 G AFS DX VR	E++ £349
20-35mm F2.8 AFD	E+ £479
24mm F2.8 AF	E+ £199
24mm F2.8 AFD	E++ £249
24-50mm F3.5-4.5 AFD	E+ £119
24-120mm F3.5-5.6 ED AFD	E++ £199 - £179
24-120mm F3.5-5.6 G AFS ED VRI++ / Mini	£279 - £399
28-70mm F3.5-4.5 AFD	E+ / E++ £99 - £129
28-70mm F3.5-4.5 AFN	E++ £79
28-80mm F3.5-5.6 AFD	Unused £99
28-80mm F3.5-5.6 AFS	E+ £99
28-85mm F3.5-4.5 AF	Exc / E+ £59 - £79
28-105mm F3.5-4.5 AFD	E++ £149
35mm F2 AFD	E++ £199
35-70mm F2.8 AFD	E++ £399
35-70mm F3.3-4.5 AF	E+ £49
35-70mm F3.3-4.5 AFN	E++ £99
35-105mm F3.5-4.5 AF	E+ £99
35-105mm F3.5-4.5 AFD	E+ £79
70-200mm F2.8 G AFS ED VR	E++ £1,049 - £1,099
70-200mm F2.8 G AFS ED VRI	Mini £1,299
70-210mm F4 AF	E++ £249
70-210mm F4.5-5.6 AFN	E+ £99
70-300mm F4-5.6 AFS	E+ / Mini £99 - £99
70-300mm F4-5.6 ED AFD	E+ / Unused £199 - £229
75-240mm F4.5-5.6 AFD	Unused £99
80-200mm F2.8 ED AF	E+ £399
80-200mm F4.5-5.6 AFD	E+ £39
80-400mm F4.5-5.6 AFD VR	E++ £949
85mm F1.8 AF	E+ £219
105mm F2.8 AFD Macro	E++ £429 - £449
180mm F2.8 AF	E+ £299
180mm F2.8 ED AFD	E++ £399 - £499
300mm F2.8 IFED AF	Exc £1,199
300mm F4 AFS IFED	E++ £849
Sigma 10-20mm F4-5.6 DC HSM	E++ £309
Sigma 10-20mm F4-5.6 EX DC	Mini £309
Sigma 15mm F2.8 EX Fisheye	E++ £399
Sigma 17-35mm F2.8-4 D	E++ £129

Sigma 18-50mm F2.8 EX DC HSM Macro	E++ £179
Sigma 18-125mm F3.5-5.6 DC OS HSM	E++ £179
Sigma 18-250mm F3.5-5.6 DC OS	E++ £319
Sigma 20mm F1.8 EX DG RF	E++ £349
Sigma 24MM F1.8 EX DG	Mini £249
Sigma 28mm F1.8 AF	Unused £149
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Sigma 300mm F2.8 D Apo EX HSM	E++ £1,399
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Vivitar 28-70mm F2.8 Series 1	Unused £149
Zeiss 28mm F2 Diagonal ZF	Mini £749
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TC-20EII Converter	E++ / Mini £179 - £199
TC-16A Teleconverter	Unused £99
Sigma 1.4x Apo EX Converter	E+ £119
Tamron 1.4x Converter	Unused £75
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SB21 B Ringflash	E++ £149 - £179
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SB25 Speedlight	E+ / E++ £99 - £75
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SB400 Speedlight	Mini £79
SB600 Speedlight	E++ / Mini £79

**Olympus OM Series**

OMATI Black + 50mm F1.8	E+ £299
OMATI Titanium Body Only	E+ £199
OMH Black + 50mm F1.8	E+ £149 - £199
OMH Black Body Only	Exc / E+ £129 - £149
OM2SP Black Body Only	E+ £79 - £129
OM2N Chrome + 35-70mm	E+ £119
OM2N Chrome + 50mm F1.8	E+ £99
OM2N Chrome Body Only	E+ £75
OM2 Chrome Body Only	E+ £49
OM1N Chrome Body Only	As Seen / E+ £95 - £79
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM10 Chrome + 50mm F1.8	E+ £59
OM10 Chrome Body	E++ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
24mm F2.0 Zuiko	E+ £299
28mm F2.8 Zuiko	E+ £39
28mm F3.5 Zuiko	E+ £29 - £55
35mm F2.8 Zuiko Shift	E++ £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
35-70mm F3.5-4.5 Zuiko	E+ £39
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £99
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ / E++ £99 - £119
50-250mm F5 Zuiko	E++ £299 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
75-150mm F4 Zuiko	As Seen / Mini £15 - £65
80mm F4 Auto Macro Zuiko	E+ / E++ £145 - £225
80mm F4 Macro Zuiko	E+ / E++ £159 - £199
85-250mm F5 Zuiko	E++ £175
100-200mm F5 Zuiko	E++ £99
135mm F3.5 Zuiko	E+ £39
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E++ £179 - £249
180mm F2.8 Zuiko	E+ £349
200mm F4 Zuiko	E+ £59
300mm F4.5 Zuiko	E+ £129
400mm F6.3 Zuiko	E++ / Mini £599
600mm F5.6 Zuiko	E+ £599
F280 Flash	E+ / E++ £50 - £79
T10 Ringflash	E+ £75
T18 Flash	E++ £15
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E+ £175

**Pentax 645 Series**

645NII + 120 Insert	E++ £499
645N Complete	E++ £549
645N + 45-85mm FA	E+ £149
645N + 80-160mm	E+ / E++ £699 - £749
645 Complete	E+ / E++ £299 - £299
645 + 45-85mm	E+ £469
45mm F2.8 A	E++ £199 - £249
55mm F2.8 A	E++ £225
80-160mm F4.5 A	E+ / E++ £299 - £399
120mm F4 A Macro	E++ £329
150mm F3.5 A	E+ £159
200mm F4.5 A	E+ / E++ £129 - £159

120 Insert	E++ / Mini £59 - £79
220 Insert	E+ / E++ £29 - £59

**Pentax 67 Series**

67II Body + AE Prism	E+ £849
67II Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £349 - £399
6x7 Mirror Up Complete	E+ £499
6x7 Mirror Up + TTL Prism	E+ / E++ £349
6x7 Mirror Up + Prism	As Seen £199
6x7 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £299
45mm F4 SMC	E++ £299
55mm F3.5 Takumar	As Seen £129
55mm F4 SMC	E+ £299
75mm F4.5 Shift	Exc / E+ £299 - £329
75mm F4.5 SMC	E++ £249
100mm F4 SMC Macro	Mini £399
135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E++ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £179
165mm F2.8	As Seen / E++ £79 - £199
200mm F4	E+ / E++ £199 - £249
200mm F4 Takumar	Exc / E+ £99 - £199
300mm F4	E+ / E++ £279 - £349
300mm F4 Takumar	As Seen / E+ £199 - £349
500mm F5.6	E++ £749 - £1,399
600mm F4 Takumar	E++ £2,499
T8-2x Rear Converter	E++ £99
Vivitar 2x Converter	Exc / E++ £29 - £79
6x7 Right Anglefinder	E++ £75
Extension Tube Set	E++ / Mini £45 - £75
Wooden Grip 6x7/67	E+ £59

**Pentax AF**

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M26 + 28-90mm	E+ £99
M250 + 35-80mm	E+ / E++ £39
M250 Body Only	E++ £39
M230 + 35-80mm	E++ £35
Z1 Body Only	E+ £99
SFX Body Only	As Seen £39
12-24mm F4 SMC DA ED AL	Mini £620
17-28mm F3.5-4.5 Fisheye F	E++ £165 - £199
18-55mm F3.5-5.6 SMC DA AL	E++ £39 - £49
20-35mm F4 FA AL	E++ / Mini £299
24mm F2 SMC FA IF AL	E+ / E++ £399 - £499
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Tamron 28-200mm F3.8-6.5 XR	Mini £119
Tamron 80-210mm F4.5-5.6 AF	E++ £39 - £49
AF380FZ2 Flash	E++ £199
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AF500FTZ Flash	E+ / E++ £99 - £125

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8008 Pro Complete	E++ £999
8008 Complete	E+ £629
8006 Mk1 Complete	E+ / E++ £399 - £399
8001 Complete	E++ £549
50mm F4 HFT	E+ / E++ £299 - £399
50mm F4 PQ	E+ £950
50mm F4 PQ EL	E++ / Mini £449 - £599
80mm F2.8 HFT	E+ £199
120mm F5.6 HFT	E++ £399
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E++ £199 - £249
150mm F4 HFT	E++ £299
150mm F4 PQ	E++ £549 - £650
150mm F4 PQ Tele Xenar	E+ £499
350mm F5.6 HFT	E+ / E++ £299 - £399
350mm F5.6 HFT	E+ £499
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120 Magazine (Set 5) 8008	E++ £199
220 Magazine (8006)	E++ £99
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Polaroid Mag 8008	E+ / Mini £35 - £179
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90 Degree Prism	Ex Demo £349

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Nikon Coolpix P6000 Digital Camera	£219.00
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Nikon AF 28-105mm F3.5-4.5 D	£99.00
Nikon AF 28-80mm F3.5-5.6 D	£39.00
Nikon AF 35-105mm f3.5-4.5 D (IF)	£99.00
Nikon AF 70-300 F4-5.6 G	£99.00
Nikon AF 80-200mm F4.5-5.6 D	£59.00
Nikon AF Nikkor 80-200mm F2.8 D	£549.99
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AF 50-150mm F2.8 APO EX DC Canon Fit	£369.98
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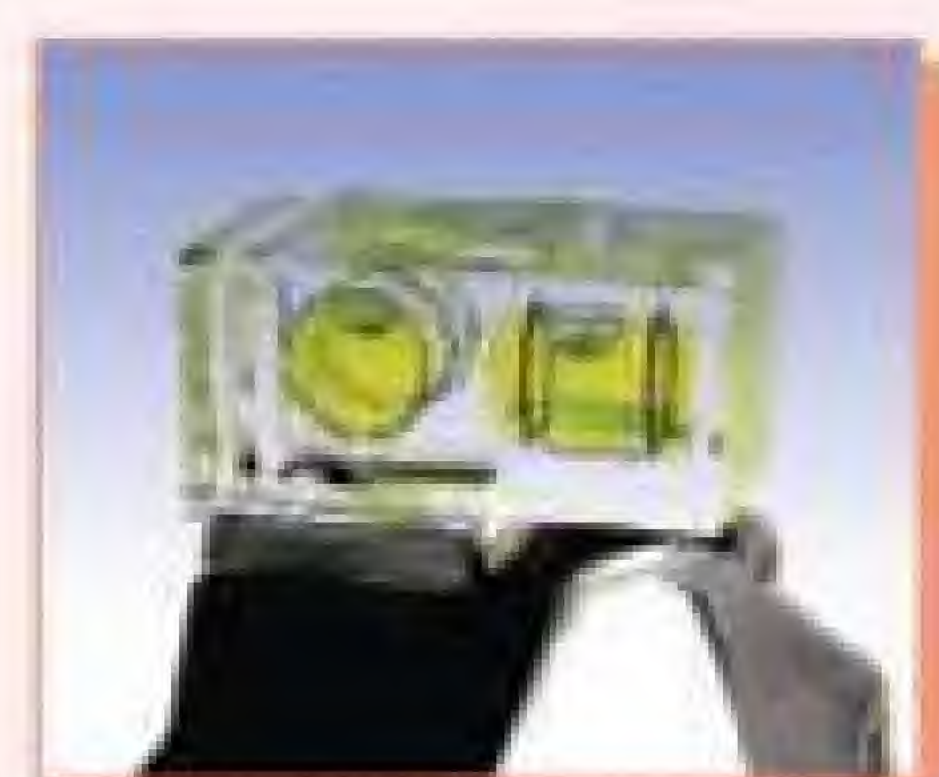
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Nikon FM10 + 35-105mm	£139
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EF 100-300mm Push Pull	£129
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Bronica ETRS 40mm f3.5	£249
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Mamiya 50mm f4 (6 or 7)	£449
Mamiya 55mm f2.8 (645)	£159
Mamiya TLR 55mm f4.5	£129
Mamiya TLR 105mm f3.5	£149
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Fuji 125mm f8 5x4	£369
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Tokina AF 10-17mm DX NAF Fisheye	£399
Tokina AF 16-50mm f2.8 Pro DX NAF	£489
Tokina AF 35mm f2.8 Pro DX NAF	£289

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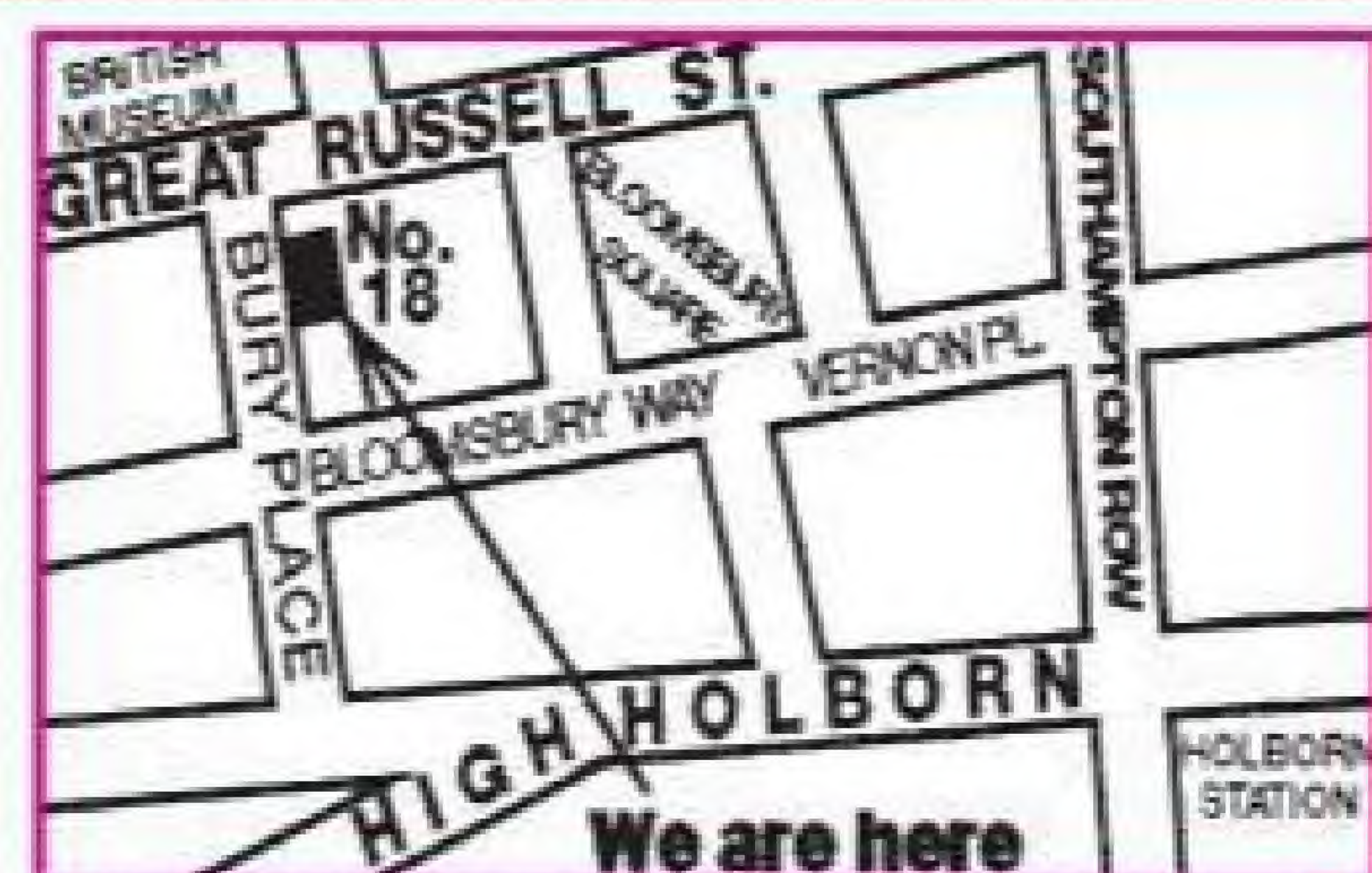
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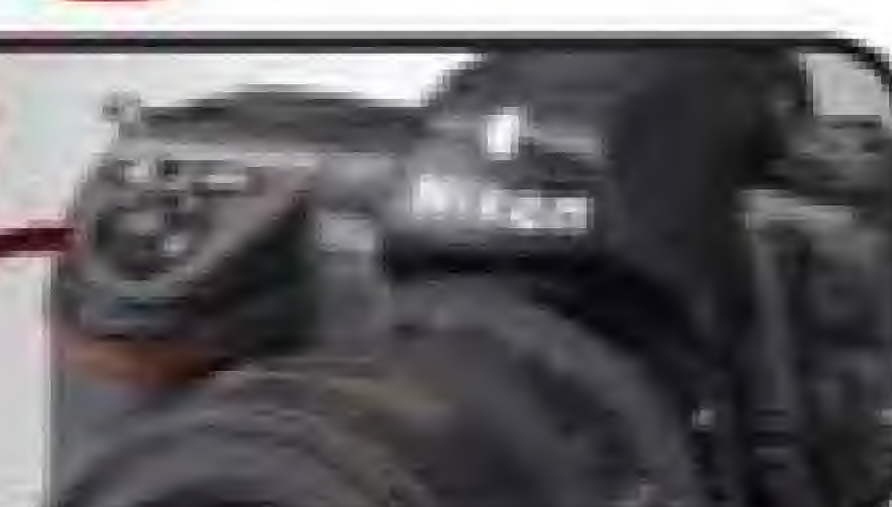
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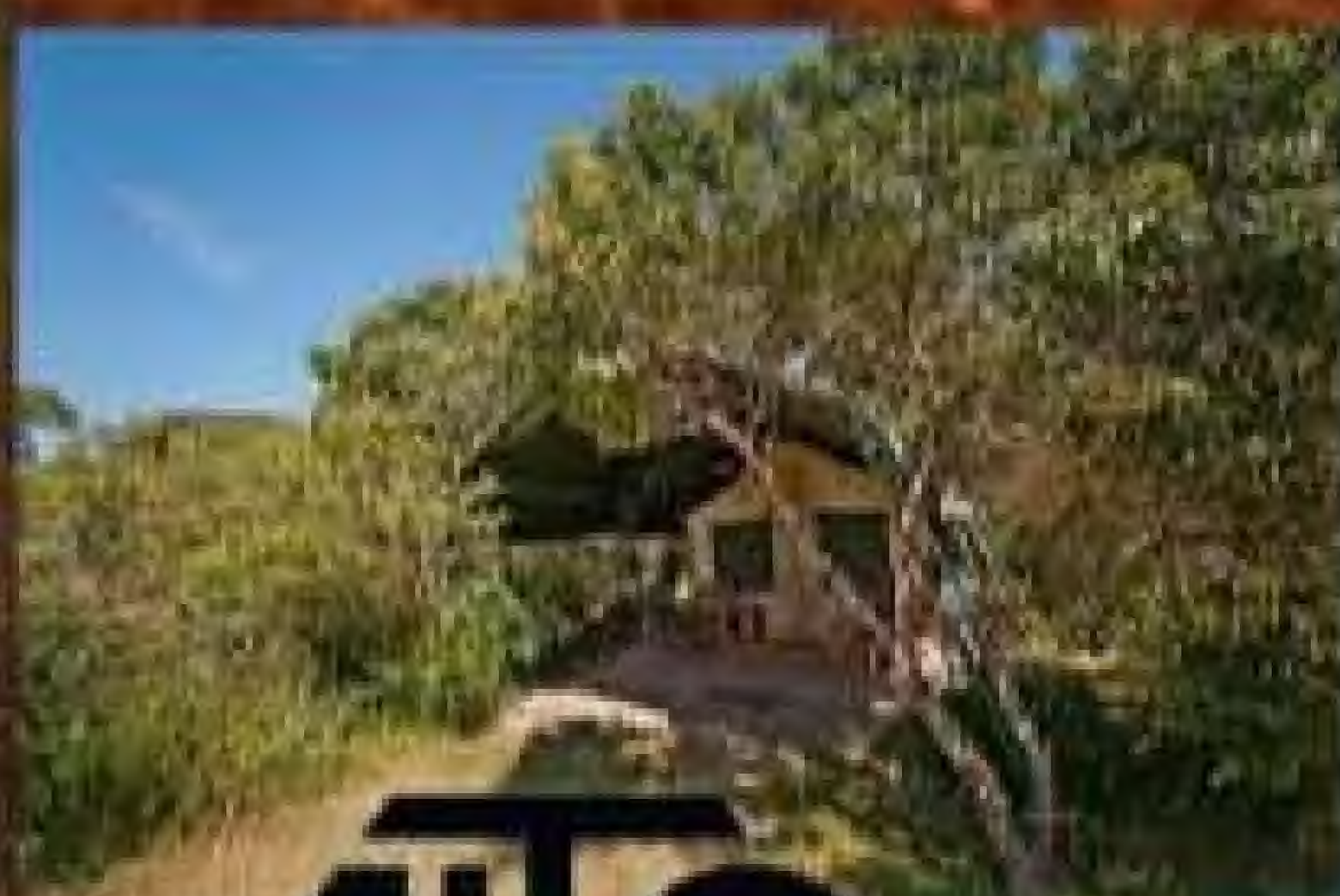
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# OGDEN CHESNUTT

Ogden has the answer to his friend Eli's problem of wanting a modern digital camera without a video option

**ELI SITS** alone at the bar thumbing through an issue of AP, a scene so familiar that my feeling of déjà vu is becoming a fully fledged sixth sense these days. I take a deep breath and move towards my stool, fully expecting Eli to drain his glass upon seeing me.

'Eli, my man,' I say. He gives me a thumbs up, looking at me like Dizzy Gillespie as he swallows the dregs of his lager. Just to toy with him, I don't reach for my wallet, like usual. I make no indication I'm going to have a drink.

'You pop in for a drink?' he says.

'Oh, I don't know,' I say. 'It's quite nice out. I might take some pictures.' It is indeed nice out. The first truly spring day of the year.

'You'll want to wait until later for that,' he says. 'The sun's right overhead.'

'Watcha reading?' I ask, changing the subject brusquely. I've already spied that it's the Canon EOS 600D test in AP 2 April. He passes the magazine over to me. 'Ah, the 600D! Are you thinking of buying it?'

Eli sighs. I feel a sermon about to start. 'I am in the market for a new camera,' he says. 'But I'm tired of manufacturers putting all these features like articulated LCD screens and HD video on their cameras. I'm a photographer – I don't want video.'

'Can't you... just not use the video function?'

'But I'm paying for it!'

'You paid for the sunroof on your Mini. Do you drive with it open every day?'

'Well, no. It's usually raining. Or cold. But on warm, sunny days, definitely.'

'So you open it for two weeks in July?'

Eli groans. He doesn't like admitting he could be wrong. But this is a bugbear of mine. 'I don't need a video mode,' many photographers say. Well, true. But you also don't need a camera, either.

Of course, Eli isn't talking about base needs, but he is talking about what he needs on what is effectively a creative tool. And if your goal is to be creative, wouldn't you want as many options and as much flexibility as possible? Can you really ever have all your creative needs met if your goal is to keep creating?

I suppose it comes down to what you use a camera for. For me, there are some things, like the incredible banshee screech of the Northern Line

between King's Cross and Angel, my grandson's noisy eating or the constant din of foot traffic along the Strand, which can't be translated into still images. And for this I'm glad my little compact camera at least has a video mode.

Do I need to record these? No, of course not. But modern digital cameras like the EOS 600D give you the capability to record for posterity another of your five senses, rather than just one. I don't know, maybe I'm easily amused, but isn't that incredible?

Kids today like my grandson are the first who will be able to grow up with easy access to motion-picture recording devices, thanks to the ubiquity

of HD video modes on even the lowest budget compacts. And these kids will be able to see the experiences and people of their childhood like no generation has before. I wonder if this new-found capability will bring us a kind of collective enlightenment in 30

years' time. I don't get it: why would anyone not want a camera with video recording capability?

'Why can't I get a camera without video?' Eli asks.

I sigh. 'Are you really paying all that more for video capability when all the cameras have it these days? Isn't that like complaining that you're paying more for your laptop because it has a DVD-ROM?'

Eli thinks a minute. 'Well, they could sell one that's just like the EOS 600D but leave out the video and make it like £100 cheaper.'

'I'm not sure it works that way. But you could get a Pentax SV,' I suggest.

He looks at me quizzically. 'Are you serious?'

I wasn't. But now I am. 'Very,' I say. 'I'll give you my Pentax SV. I'll want it back eventually, but you can take it for a spin for a while. The quality is fabulous, and it has no video mode. Even better, it doesn't even have a lightmeter! You'll love it!'

I happen to have it with me and give it to him. He holds it at a distance like I've just given him his mother's bra. Slowly he starts to warm to the idea. He puts the camera to his eye. He smiles. 'Yeah. I can do this. This will be fun, shooting old school.'

'And the best thing is,' I say, slapping him on the back, 'with all that money you're saving on a new camera, you can afford to get the next round.' **AP**

**'If your goal is to be creative, wouldn't you want as many options and as much flexibility as possible?'**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. Each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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